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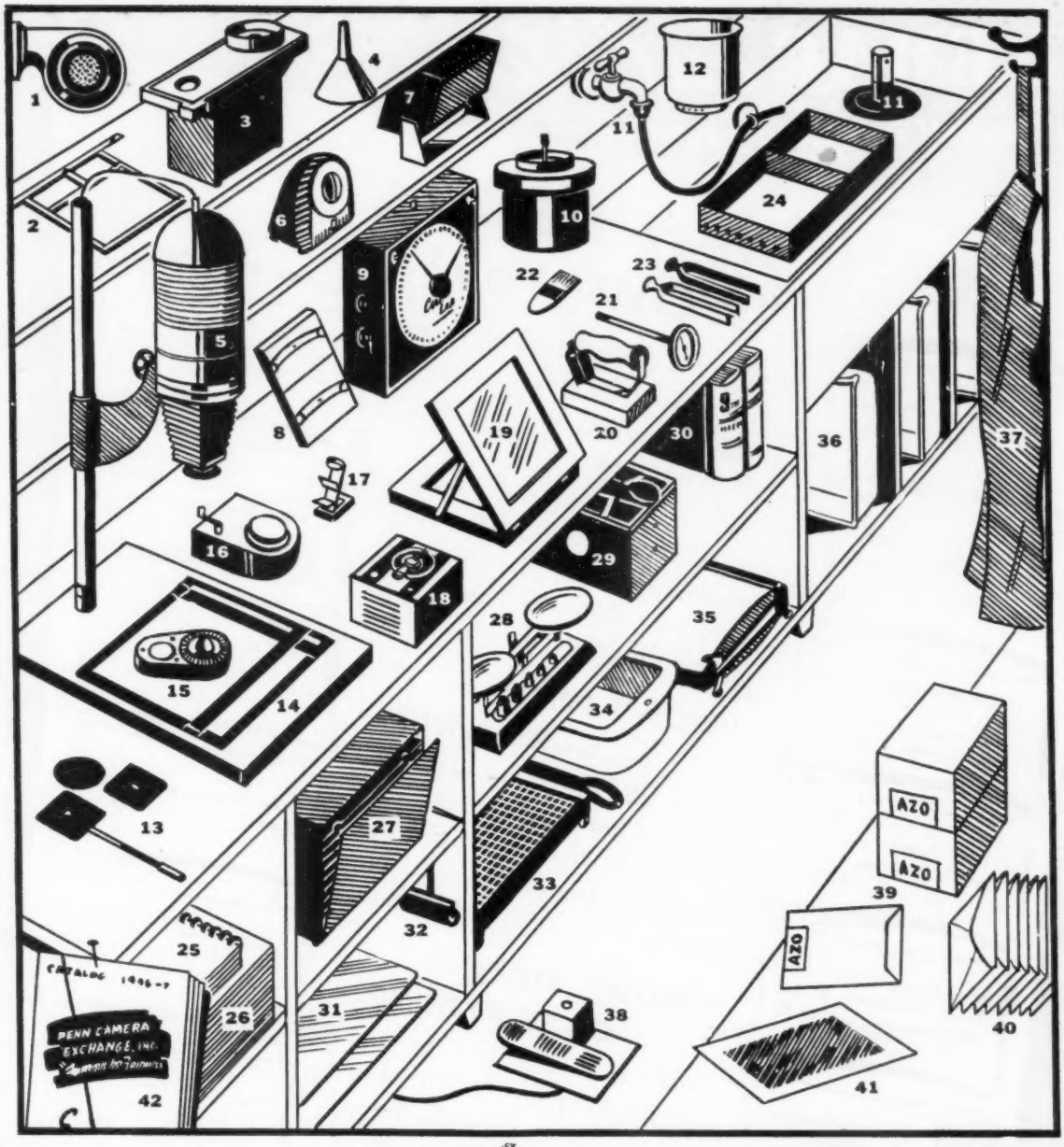

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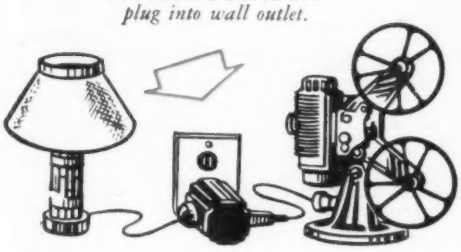

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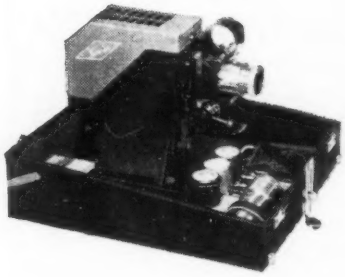

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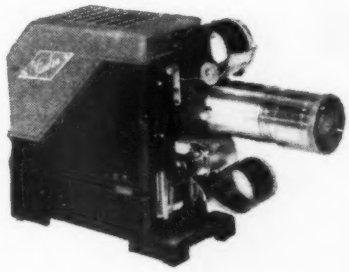

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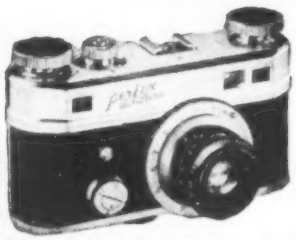

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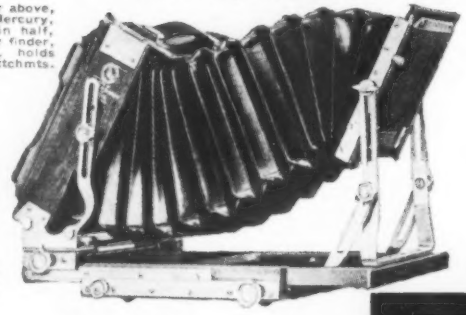

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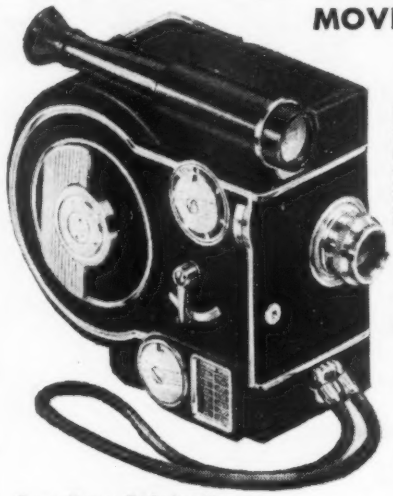

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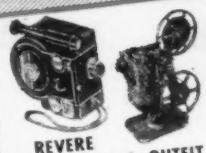
74.71

ARGUS C3
35mm Camera, f3.5 coated lens, flashgun and case

ELWOOD
Enlargers
5x7 S2 ..... 79.35
5x7 SP2 ..... 113.85
8x10 C2 ..... 252.00

CROWN GRAPHICS
with f4.7 Ektar lens, Supermatic Shutter
2¼x3¼ 185.15
3¼x4¼ 185.19
4 x5 ..... 172.44



REVERE
8mm MOVIE OUTFIT
Revere 70 Magazine Camera, f2.8 coated B & L lens and Revere 85 500 Watt Projector
247.50

CONTAX III
35mm Camera, coupled R.F., built-in meter, L.N. with f2 Sonnar lens **295.00**
with f1.5 Sonnar lens **345.00**

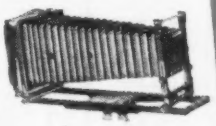
B & H 8mm MOVIE OUTFIT
Sportster Camera, f2.5 coated lens, and Filmemaster 400 Watt Projector, case **290.00**

553.76

BOLEX H 16
16mm Movie Outfit
1" f1.9 coated K.A. lens, 15mm f2.8 Yvar W.A. lens, 3" f2.5 Yvar Telephoto

NORWOOD
Exposure Meter

New Model, measures incident light, has rotating head for easy operation. With case.
32.08



KORONA 4x5
View Camera, double extension, swings and tilts
50.00

375.00

LEICA
Telephoto Outfit
Leica G, f2 Summar, 91mm f4.5 coated Tessar Telephoto, Vidom Finder, case, LN

194.50

KEYSTONE 16mm MOVIE OUTFIT
Keystone A7 Camera, f2.7 coated Wollensak lens and Keystone K160 750 Watt Projector

99.50

ELWOOD S2
5x7 Enlarger with 161mm f4.5 Kodak (war surplus) lens

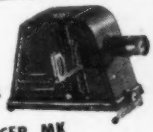
TERRIFIC
PEERLESS
TRADE-IN
SALE!

Here's how you can get that new camera you've been waiting for! List your photographic equipment. If it's usable we want it. We'll pay you top cash prices or give you a tremendous trade-in allowance. The latest, improved, brand new cameras and equipment are coming to us as fast as they are made. Get them the easy way by trading in your used equipment now.

19.75

PRECISE 160
2¼x3¼ Enlarger, 3½" f6.3 lens

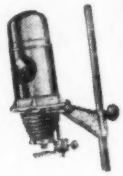
For 2x2 Slides



SPENCER MK
Projector with case
100 Watts **21.75**
List 40.00
150 Watts **25.75**
List 45.00
200 Watts **34.75**
List 60.00

39.50

Newest Model



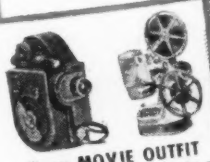
SUNRAY 23
2¼x3¼ Enlarger, 3½" f6.3 flex lens

Genuine Leather
PRESS CAMERA CASE
Tan Saddle leather, compartments, shoulder strap. Usually 37.50
19.89

24.89

1⅜" f3.5 Kodak Telephoto lens for 8mm Cameras, with screw-in yellow filter. Verified value 51.00

8mm TURRET OUTFIT
Revere 99 Turret Camera, f2.8 coated B & L lens and Ampro A8 500 Watt Projector. **278.00**



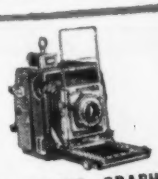
8mm MOVIE OUTFIT
Revere 88 Camera, f2.5 coated Wollensak lens and De Jur 750 Watt Projector **237.00**

CONTAX II
35mm Camera, coupled R.F., LN with f2 Sonnar lens **243.89**
with f1.5 Sonnar lens **315.00**

Newest Model

VICTOR
Lite-Weight 16mm Sound Projector, 750 Watts
375.00

New LEICA III C
35mm Camera with f3.5 coated Elmar Lens. 332.50
With f2 coated Summitar Lens **448.00**



PACEMAKER GRAPHICS
with f4.7 Ektar lens, Supermatic Shutter
2¼x3¼ 221.26
3¼x4¼ 205.14
4 x5 ..... 208.04

9.89

CYCON
5x7 Printer, All metal, List price 25.95

349.00

Brand New

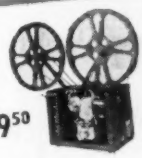
AUTOMATIC ROLLEIFLEX
f3.5 coated Tessar lens and Eveready case

32.50

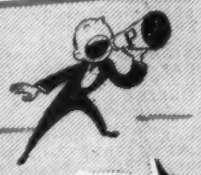
New Model

G.E. PR-1 EXPOSURE METER
Reads reflected and incident light

299.50



EMPIRE
16mm Sound Projector, 750 Watts, Light Weight, only 38 lbs.



PEERLESS CAMERA STORES
138 E.44TH ST. 133 E.43RD ST.
NEW YORK 17, N.Y.

MORE PEERLESS VALUES...

ENLARGERS

- **DE JUR VERSATILE I,** 2¼ x 3¼, condensers, f4.5 lens, New....... $ 99.00
- **DE JUR VERSATILE II,** 3¼ x 4¼, condensers, f4.5 lens, New........ 118.65
- **DE JUR PROFESSIONAL,** 4 x 5, condensers, f4.5 lens, New........ 166.25
- **SOLAR 120,** 2¼ x 3¼, condensers, 3½" f4.5 lens, New 79.50
- **SOLAR STUDIO,** 5 x 7, diffusion, New 84.59
- **PRECISE 125,** 2¼ x 3¼, diffusion, f6.3 lens, New.................. 42.45
- **FEDERAL 312,** 2¼ x 3¼, diffusion, f6.3 lens, New.................. 53.00
- **FEDERAL 314,** 2¼ x 3¼, condensers, f6.3 lens, New.................. 76.00
- **FEDERAL 315,** 2¼ x 3¼, condensers, f4.5 lens, New.................. 89.50
- **FEDERAL 450,** 4 x 5, diffusion, f6.3 lens, New.................. 112.50
- **FEDERAL 470,** 4 x 5, condensers, f6.3 lens, New.................. 134.50
- **OMEGA D II,** 4 x 5, condensers, New 178.90
- **SUNRAY MASTERCRAFT,** 4 x 5, condensers, New 105.89
- **SUNRAY ARNOLD D,** 2¼ x 3¼, condensers, New 62.89
- **ELWOOD S2,** 5 x 7, diffusion, New. 79.35
- **ELWOOD SP2,** 5 x 7, diffusion, New 113.85
- **FOCOMAT IB,** 35mm, condenser, automatic focusing, takes Leica Camera Lens, with Leitz Easel, L.N. 99.50
- **ELWOOD S2,** 5 x 7, diffusion, good 45.00
- **MPI 54,** 4 x 5, diffusion, New.... 78.25
- **SOLAR AUTOFOCUS,** 2¼ x 3¼, condensers, f4.5 coated lens, New. 163.82
- **LEITZ FOCOMAT IB,** 35mm, condenser, New 168.00
- **KODAK PRECISION A,** 2¼ x 3¼, condensers, New 116.67
- **EASTMAN AUTOFOCUS,** 5 x 7, diffusion, 7½" f4.5 K.A. lens, 16 x 20 Easel, Footswitch, New.......... 495.83
- **FEDERAL 219,** 2¼ x 3¼, diffusion, f6.3 lens, New.................. 35.95
- **PRECISE 160,** 2¼ x 3¼, diffusion, f6.3 lens, New.................. 19.75
- **SUNRAY 23,** 2¼ x 3¼, diffusion, f6.3 lens, New.................. 39.50

EASELS

- **ALBERT AUTOMATIC,** up to 11x14. $15.07
- **SAUNDERS PRINT MASTER,** up to 14x17 .... 17.89
- **ALBERT VICEROY,** up to 11x14... 7.89
- **DANDY,** up to 11x14.............. 12.[illegible]
- **PRECISE,** up to 11x14.............. [illegible].89
- **SPEED EASELS**
  - 2½x3½ $0.98 4x5 $1.19 [illegible] $1.69
  - 3¼x5 1.15 4x6 1.[illegible] [illegible] 2.29

8x10 PAPER SAFE
Has five adjustable compartments and light-tight self-closing cover, Keeps paper from fogging. **Reg. $7.50**........**Special $2.98**

TIMERS

- **GRA-LAB-UNIVERSAL,** electric, min. & sec. $18.89
- **TIME-O-LITE PROFESSIONAL,** electric, min. & sec. 21.79
- **TIME-O-LITE MASTER,** electric, min. & sec. .... 16.3[illegible]
- **TIME-O-LITE SIGNALING,** electric, min. .... 10.[illegible]9
- **GE.,** manual, sec. & min. .... [illegible].50
- **MARK TIMER,** electric, 60 seconds... 9.95
- **MARK TIMER,** manual, 30 minutes.. [illegible].49
- **LEKTRA,** electric, split seconds...... 3[illegible].38
- **FR,** manual, 60 minutes.............. [illegible].45

CONTACT PRINTERS

- **CYCON,** 5x7, Reg. $25.95..............$ 9.89
- **ABBEY,** 3¼x5½ 8.79
- **EASTMAN,** 5x7 .... 29.89
- **ALBERT,** 4x5 .... 8.00
- **CHAMPION,** 8x10 .... 36.89
- **FAIRCHILD,** 10x12, argon lamps with individual switches, Reg. $320.00.... 99.00

DEVELOPING TANKS

- **FEDCO,** for 2¼x3¼ cut film. Reg. $3.85. $2.89
- **PRICE MONOTANK,** for cut film up to 4x5. Reg. $9.90.................... 6.95
- **FR SPECIAL,** for roll film up to 116.... 3.10
- **FEDCO,** for roll film up to 116........ 2.89
- **FR,** for 35mm roll film................ 2.65

DARKROOM AIDS

- **ACORN** Safelight Lamp, Reg. $3.27..$ 2.59
- **PEERLESS** 10x12 Professional Dark room Lamp, Reg. $12.98.......... 10.89
- **WESTON** Photographic Analyzer.... 100.00
- **KODAK** Darkroom Scales, List $9.92 7.89
- **LEICA** Print Washer, Reg. $3.50.... .98
- **STAINLESS** Steel Developing Trays
  - 14x17, Reg. $16.50................ 9.95
  - 23x28, Reg. $30.00................ 16.95
- **KODAK** 3¼x5½ Metal Print Frame. 1.29
- **PRINT WASHER** 8x10, all metal, Reg. $3.75 .... 1.39

EXPOSURE METERS

- **NORWOOD DIRECTOR,** reduced from $75.00, New $29.95
- **G.E. DW 58,** reduced from $26.95, New 19.95
- **SKAN** with case, reduced from $14.95, New 12.95
- **WESTON MASTER II,** New......... 29.67
- **DE JUR DUAL PROFESSIONAL,** New 32.50
- **LEUDI** Extinction Meter, New........ .98
- **WESTON 650,** L.N.................. 7.50
- **DE JUR 5A,** L.N. 7.50
- **SKAN,** L.N. 7.50
- **MARVEL,** L.N. 7.50
- **SIXTUS,** L.N. 7.50
- **PHOTRIX,** L.N. 7.50
- **DE JUR CRITIC,** L.N................ 12.50
- **G.E. DW 48,** L.N.................. 12.50
- **WESTON MASTER I,** L.N.......... 15.00
- **WESTON MASTER II,** L.N.......... 22.00

HUNTER DUO-SPOT REFLECTORS
Get more efficiency from your flashgun. With diffusion ring, peanut bulbs give you light equal to larger ones. Remove the ring, and take pictures up to 100 feet and more. Fits [illegible]rly all make flashguns. Please specify which you have. **Reg. $7.99** .... **[illegible] $5.89**

LIGHTING EQUIP.

SPOT LIGHTS

- [illegible]genic [illegible] Giant [illegible], 200 Watts, [illegible] caster [illegible]......$ 31.34
- [illegible]ro-[illegible], filters, [illegible], gobo [illegible] 46.60
- B&M Baby Keg Spot, 5[illegible] Watts, 3 section [illegible] stand.......... 63.00
- B&M Focuspot for Baby Keg.......... 41.91
- B&M Junior Spot, 1000-2000 Watts, 3 section caster stand.............. 135.89
- B&M Senior Spot, 5000 Watts, 3 section caster stand.................. 249.89
- B&M Baby Keg Boom-Lite, 500-750 Watts 126.00
- B&M Dinkie Inkie Boom-Lite......... 45.58
- Photogenic Spotlight, 500-750 Watts, diffuser, stand 66.38
- Focuspot for Photogenic Spot........ 39.68
- Photogenic Varibeam Boom-Lite, 500-750 Watts 132.25
- Beattie Super Hi-Lite Spot, 500 Watts, diffuser, stand.............. [illegible].38
- Beattie Super Boom-Lite, 500-[illegible] Watts, diffuser, stand.............. 121.[illegible]
- Sunray #17 Spot, 500 Watts, snoot. [illegible].00
- Testrite Spot with snoot.............. 29.40
- [illegible] Lite Condenser Spot.............. [illegible].00
- Fresnel Spot, [illegible]00 Watts.............. 14.94
- Golde Spot, [illegible] Watts.............. [illegible]
- Golde Spot, 1000 Watts, built-in blower 32.00
- Snoot for Golde Spot.............. [illegible].75
- Academy Spot, 150 Watts.............. [illegible]
- Dinkie Inkie Spot, 150 Watts.......... [illegible]
- FR Hi-Spot, [illegible] Watt.............. [illegible].00

FLOOD LIGHTS

- B & M Single Broad Lite, [illegible] Watts, diffuser, stand ....$ 53.[illegible]
- B & M Double Broad Lite, [illegible] Watts, stand 126.00
- Acme [illegible], for 6 #1 floods, built-into carrying case.............. 21.89
- Johnson Ventlite, Mogul base, diffuser, studio stand.................. 84.00
- Johnson Alzar Hi Lite, gooseneck stand, 500 Watts, side shields.... 32.67
- Johnson Alzar, Hi Lite Boom, 500 Watts 35.00
- Sunray #105 Flood, side shield..... 8.75
- Sunray #206 Flood, diffuser....... 12.25
- Testrite #11 Foto Reflector, mogul base socket 15.60
- Testrite #5 Foto Reflector, side shield 10.85
- Powelite Sr. takes 4 R2 Floods...... 14.40
- Powelite Jr. takes 2 R2 Floods...... 7.73

CLAMP-ON REFLECTOR UNITS

Includes socket and 6 foot cord

- 5" Spot Reflector.................... $2.25
- 6" Spot Reflector.................... 2.50
- 9" #1 Flood Reflector................ 2.25
- 10" #1 or #2 Flood Reflector......... 2.50
- 12" #2 Flood Reflector.............. 3.50

LIGHT STANDS

Three sections, all metal, collapsible, adjustable. Sockets and reflectors swivel individually. Maximum height 8 feet, collapses to 30 inches.

	Single Units	Double Units
5" Spot Reflector	$5.95	$9.45
6" Spot Reflector	6.20	9.95
9" Flood Reflector	5.95	9.45
10" Flood Reflector	6.20	9.95
12" Flood Reflector	7.20	11.95

KING SOL POCKET BATTERY TESTER
Check your batteries frequently, avoid embarrassment of flashgun that won't work.
Reg. $6.00 .... **Special $2.89**

SLIDE PROJECTORS

- **ARGUS,** 100 Watts, New..........$ 27.75
- **BAUSCH & LOMB,** 150 Watts, List $58.00, New 33.50
- **B & H DUOMASTER,** 300 W., case, New 130.00
- **B & H SLIDEMASTER,** 1000 W., case, New 285.00
- **STAR D 120,** 150 Watts, New...... 79.50
- **EMDE,** 150 Watts, New.............. 89.50
- **GOLDE NUMANUMATIC,** 300 W., New 52.00
- **GOLDE MASTER,** 500 W., case, New 83.20
- **KODASLIDE I,** 100 Watts, New... 25.00
- **KODASLIDE II A,** 150 W., New... 47.50
- **GOLDE FILMATIC,** 300 W., case, New 93.64
- **SPENCER MK,** 100 W., case, List $40.00, New 21.75
- **SPENCER MK,** 150 W., case, List $45.00, New 25.75
- **SPENCER MK,** 200 W., case, List $60.00, New 34.75
- **KODASLIDE MASTER,** 1000 W., case, New 181.00
- **S.V.E. RK,** 100 W., case, New..... 35.95
- **S.V.E. DD,** 150 W., case, New..... 68.50
- **S.V.E. AK,** 300 W., case, New...... 62.90
- **S.V.E. AAA,** 300 W., case, New.... 80.00
- **VIEWLEX,** 150 W., 2" x 5" lenses, case, New 84.45
- **T.D.C. DP 300,** 300 W., case, New.. 86.00
- **AMPRO 30A,** 300 Watts, case, New. 70.20
- **AMPRO 30D,** 300 Watts, case, New. 90.00

Save Over 20%
ALL METAL SLIDE FILES
Sturdy, convenient, safe. Holds 300 Readymounts or 150 2 x 2 glass slides. With numbered index, 2 sure-grip clasps and handle. **Reg. $3.25.**
Special $2.49 **Two for $4.69**

BINOCULARS

Subject to Excise Tax.

- 6 x 30 **B & L ZEPHYR,** coated, case, New $135.00
- 7 x 35 **B & L ZEPHYR,** coated, case, New .... [illegible]
- 9 x 35 **B & L ZEPHYR,** coated, [illegible], New .... [illegible]5.00
- 7 x 50 **[illegible] & LOMB,** coated, [illegible], New .... 162.[illegible]
- [illegible] x 42 **HENSOLDT,** case, L.N..... 7[illegible].00
- 6 x 30 **WOLLENSAK,** coated, case, New 72.50
- 6 x 24 **SPORTUR,** case, L.N....... [illegible]
- 6 x 24 **[illegible] TELEX,** exc........... [illegible].50
- 6 x 30 **ZEISS SILVAMAR,** L.N..... [illegible]9.50
- 6 x 30 **HENSOLDT,** case, L.N...... 59.00
- 6 x 30 **UNIVERSAL,** case, L.N..... 49.50
- 7 x 50 **DIENSTGLAS,** ex[illegible]......... 79.50
- 7 x 50 **SARD,** coated, case, New.... 162.50
- 7 x 50 **HENSOLDT,** case, L.N...... 89.50
- 7 x 50 **LEITZ [illegible]ARSEPT,** coated, case, L.N. 125.00
- 7 x 50 **LEITZ, DIENSTGLAS,** L.N.. 99.00
- 7 x 50 **MARINE,** coated, case, L.N.. 59.00
- 7 x 50 **BAUSCH & LOMB,** L.N...... [illegible].00
- 8 x 25 **BERNARD PARIS,** case, L.N. [illegible].00
- 8 x 30 **ZEISS DELTRINTEM,** L.N... [illegible]
- [illegible] x 2[illegible] **BECK,** case, L.N.......... 25.00
- [illegible] x 30 **LEITZ BINUX,** coated, L.N.. 99.00
- 8 x 30 **HENSOLDT SPORTGLAS,** L.N. .... [illegible].50
- 8 x 30 **ZEISS,** case, L.N............ [illegible].50
- 8 x 26 **COLMONT PARIS,** L.N...... [illegible].50
- 10 x 50 **HENSOLDT DIALYT,** L.N.. [illegible].00
- 10 x 50 **ZEISS,** case, L.N.......... [illegible]5.00
- 10 x 35 **STEREOPHOS PARIS,** L.N. [illegible]2.50
- 12 x 29 **ZEISS TELEFORT,** L.N..... 59.50

WAR [illegible]PLUS SPECIAL
SARD 6 x [illegible] WIDE FIELD BINOCULARS
Complete with Case, Regularly $314.40
Special $150.00

TRIPODS, ETC.

- **PEERLESS BRASS TRIPODS**
  - [illegible] Sections, 4[illegible]" extended.......... 2.89
  - [illegible] Sections, [illegible]2" extended.......... 3.89
  - [illegible] Sections, [illegible]½" extended.......... 6.69
  - 5 Sections, 56" extended.......... 6.69
  - 7 Sections, 52" extended.......... 7.89
- **QUICKSET** Jr., with panhead....... 23.35
- **QUICKSET** Sr., with panhead....... 34.50
- **QUICKSET** Hi-boy, with panhead.. 41.00
- **AMBOL,** with panhead.............. 27.95
- **ALBERT ARISTOCRAT,** with panhead 25.87
- **ALBERT ROYAL,** with panhead.... 13.97
- **CHAPIN** model C, 2 sections........ 19.75
- **ALCO,** with gear-crank center pole.. 74.89
- **BRUNEAU,** pneumatic center pole... 50.63
- **PROFESSIONAL** Jr. with tilthead.. 125.00
- **MINI-PRO** Jr. 59.50
- **SUNRAY** No. 6 with panhead 21.89
- **SUNRAY** No. 10 with tilthead...... 33.89
- **SUNRAY** No. 12 with tilthead...... 39.89
- **BACO** Hollywood Sr. Tiltop......... 12.50
- **PANOGEAR** panhead 25.40
- **ROYAL** panhead 5.69
- **HOLLIS** panhead 2.75
- **QUICKSET** Jr., panhead........... 9.30
- **CASPECO E-Z** panhead............ 5.36
- **KODAK** Turntilt panhead.......... 14.89
- **GRAFLEX** Pan Tilt................ 17.97
- **EASTMAN** Tripod Brace........... 2.89

PEERLESS CAMERA STORES

138 E.44TH ST. 133 E.43RD ST.
NEW YORK 17, N.Y.

VIEW CAMERAS

5x7 **EASTMAN 2D**, New	$105.00
5x7 **EASTMAN 33A**, case, New	70.00
4x5 **GRAPHIC VIEW**, case, New	130.00
4x5 **KORONA**, New	50.00
5x7 **KORONA**, New	55.00
8x10 **KORONA**, New	65.00
4x5 **BRAND**, List $79.50, New	39.50
4x5 **NUVUE**, List $79.50, New	39.50
5x7 **B & J VIEW**, case, New	80.45
5x7 **GROVER**, case, New	106.45
8x10 **GROVER**, L.N.	95.00
4x5 **B & J VIEW**, case, New	70.45
5x7 **EASTMAN 33A**, L.N.	48.00
5x7 **EASTMAN 2D**, 7" f6.3 Plaubel, L.N.	98.00

8x10 ANSCO DOUBLE FILM HOLDERS

They haven't been available since the war began and won't go into production for a long time. We have a limited quantity on hand that we picked up from War Surplus. They're guaranteed to be brand new and perfect. **Reg. $7.33.**
6 for $31.95 .... Special **$5.95**

LENSES

15" f7.5 Turner Reich (convertible to 21" & 36"), Betax Shutter, New	$268.00
12" f4.5 Wollensak, Betax, New	231.60
12" f4.5 Gundlach Radar, Betax Shutter, New	149.50
12" f4.5 Ilex Paragon, coated, Universal #5 Shutter, New	211.05
12" f6.3 Ilex Paragon, coated, Universal #4 Synchro Shutter, New	165.05
14" f6.3 Kodak Commercial Ektar, Ilex #3 Synchro Shutter, New	299.36
12" f6.3 Kodak Commercial, Ektar, Ilex #3 Synchro Shutter, New	270.79
10" f6.3 Kodak Commercial Ektar, Ilex #3 Synchro Shutter, New	[illegible]
8½" f6.3 Kodak Commercial Ektar, Ilex #[illegible] Synchro Shutter, New	[illegible]
7½" f4.5 Ilex Paragon, coated, #3 Synchro Shutter, New	[illegible]
6½" f4.5 Ilex Paragon, #[illegible] Universal Shutter, New	78.65
6⅜" f4.5 B & L Tessar 1C Optimo Shutter, exc.	[illegible]
5½" f4.5 Ilex Paragon, #3 Universal Shutter, New	74.75
5½" f4.5 Ilex Paragon, coated, #3 Synchro Shutter, New	[illegible]9.50
[illegible]cm f6 Dallmeyer Stygmar, [illegible] Shutter, L.N.	39.50
[illegible]cm f4.5 Voigtlander Heliar, Compound Shutter, exc.	44.50
16.5cm f4.5 Goerz Dogmar, compur, exc.	[illegible]
16.5cm f6.3 [illegible] Cooke Kodak, Compound, good	39.50
[illegible] f6.3 Trinar, Prontor, exc.	19.50
16.5cm f6.8 Schneider Radionar, Ibsor, exc.	19.50
16.5cm f4.5 Tessar, Compur, L.N.	76.00
16.3cm f4.5 Ilex Paragon, coated, Rapax Shutter, L.N.	102.50
16.2cm f4.5 Wollensak Raptar, coated, Rapax Shutter, New	87.76
16cm f6.8 Goerz Sector, Shutter, good	30.00
15cm f6.8 Goerz, Compound Shutter, exc.	29.50
15cm f4.5 Steinheil Unofocal, compur, L.N.	47.50
13.5cm [illegible] Goerz Berlin Dagor, Compur, exc.	[illegible]4.50
13.5cm f4.5 Tessar, Compur exc.	[illegible]9.50
13.5cm f4.5 Xenar, Compur, L.N.	39.[illegible]
13.5cm f4.5 Agfa Solinar, Compur, exc.	[illegible]
[illegible].5cm f4.5 Meyer Trioplan, compur, exc.	[illegible]
[illegible].5cm f4.5 Steinheil Unofocal, Compur, good	[illegible]
[illegible] f6.3 Con[illegible], Compur, exc.	[illegible]
13cm f6.3 Zeiss Tessar, Compur, exc.	29.50
14cm f4.5 Skopar, Compur, exc.	32.50
12cm f4.5 Zeiss Tessar, Compur, L.N.	39.50
12cm f3.5 Xenar, Compur, exc.	49.50
11cm f6.8 Goerz Berlin Dagor, compound, exc.	49.50
107mm f3.7 Ektar, Supermatic, exc.	54.50
105mm f4.5 Tessar, Compur, good	37.50
105mm f4.5 Kodak, Compur, L.N.	45.00
105mm f4.5 Kodak, Ibsor, L.N.	19.50
4½" f6.3 Wollensak, shutter, good	22.50
101mm f4.5 Graflex Optar, Graphex Shutter, L.N.	37.50
101mm f4.5 Wollensak Raptar, coated, Rapax, New	56.30
101mm f4.5 Wollensak Velostigmat, Alphax, L.N.	29.50
101mm f4.5 Ektar, coated, Flash Supermatic, New	74.00
83mm f4.5 Heliar, Compur, L.N.	22.50
75mm f3.5 Kodak, Compur Rapid, New	19.50
7cm f3.5 Ihagee Anast., Compur Rapid, exc.	19.50
2" f3.5 Ektar, Compur, New	19.50
2" f2.8 Schneider Xenon Compur Rapid, New	29.50
2" f2 Schneider Xenon, Compur Rapid, New	34.50
2" f4.5 Wollensak Velostigmat, Alphax, New	13.95

35MM CAMERAS

CONTAX II, f2 Sonnar, L.N.	$243.89
CONTAX II, f1.5 Sonnar, L.N.	315.00
CONTAX III, f2 Sonnar, L.N.	295.00
CONTAX III, f1.5 Sonnar, L.N.	345.00
LEICA A, f3.5 Elmar, exc.	59.50
LEICA F, f2 Summar, exc.	175.00
LEICA G, f2 Summar, exc.	225.00
LEICA III C, f3.5 Elmar, New	332.50
LEICA III C, f2 Summitar, New	448.00
LEICA III B, f2 Summar, L.N.	265.00
LEICA III C, f2 Summitar, L.N.	370.00
LEICA III C, f3.5 Elmar, L.N.	235.00
AGFA KARAT, f2.8, coupled, L.N.	79.50
CONTAFLEX, f2.8 Tessar, L.N.	295.00
KINE EXAKTA, f2 coated Biotar, L.N.	349.00
PRAKTIFLEX, f2 coated Biotar, L.N.	295.00
ADOX II, f2 Xenon, New	89.50
ARGUS C3, f3.5, gun, case, New	74.71
CLARUS, f2.8 coated, case, New	122.75
CLARUS FLASHGUN, New	11.33
VOKAR, f2.8 coated, coupled, L.N.	69.50
PERFEX 55, f2.8 Wollensak, L.N.	59.50
MERCURY II, f3.5 coated, L.N.	49.50
MERCURY II, f2.7 coated, New	82.90
PERFEX DELUXE, f2.8, case, New	99.50

LEICA LENSES, ETC.

35mm f3.5 Leitz Elmar Wide Angle, L.N.	$95.00
35mm f2.8 Zeiss Biogon coated Wide Angle, L.N.	225.00
50mm f1.5 Leitz Xenon, L.N.	175.00
50mm f3.5 Leitz Elmar, L.N.	79.50
73mm f1.9 Leitz Hektor, L.N.	149.50
90mm f4 Leitz Elmar, L.N.	99.50
105mm f3.5 Schneider Xenar, L.N.	59.50
127mm f4.5 Wollensak, coated, L.N.	[illegible]5.00
135mm f4.5 Leitz Hektor, L.N.	[illegible]0.00
135mm f4 Zeiss Triotar, L.N.	[illegible]5.50
135mm [illegible] Schneider Xenar, L.N.	[illegible]9.50
180mm f4.5 Schneider Tele Xenar, L.N.	79.50
[illegible]mm f2.3 Astro Telephoto, L.N.	295.00
400mm f5 Astro Telephoto, L.N.	[illegible]5.00
Vidom Universal Finder, L.N.	3[illegible].50
Image Erecting Universal Finder, New	87.50

CONTAX LENSES

35mm f2.8 Zeiss Biogon, L.N.	$[illegible]95.00
[illegible]mm f3.5 Zeiss Tessar, exc.	44.50
85mm f2 Zeiss Sonnar, L.N.	225.00
135mm f4 Zeiss Sonnar, L.N.	174.50
180mm f6.3 Zeiss Teletessar, L.N.	150.00

REFLEX CAMERAS

AUTO ROLLEI, f3.5 COATED Tessar, New	$349.00
ROLLEICORD, f3.8 Zeiss, exc.	99.00
IKOFLEX III, f2.8 Tessar, L.N.	325.00
KORELLE II, f2.8 Xenar, L.N.	159.00
ARGOFLEX, f4.5 coated, case, New	69.63
PERFEKTA, f3.5 Tessar, exc.	119.00
PRIMARFLEX, f2.8 Trioplan, exc.	169.00
BEIERFLEX, f3.5 Trioplan, L.N.	110.00
EXAKTA A, f3.5 Xenar, exc.	85.00
EXAKTA B, f2.8 Tessar, L.N.	145.00
EXAKTA B, f2.8 Ihagee, L.N.	120.00
3¼ x 4¼ R.B. **GRAFLEX D**, 15cm f4.5 Zeiss Tessar, L.N.	129.50
3¼ x 4¼ R.B. **AUTO GRAFLEX**, f4.5 B & L Tessar, exc.	89.50

ROLL FILM CAMERAS

ZEISS IKONTA B, f4.5, New	$72.00
ZEISS IKONTA B, f3.5, New	[illegible]1.00
ZEISS IKONTA C, f4.5, New	[illegible]1.00
SUPER IKONTA B, f2.8 Tessar, coupled, L.N.	[illegible]5.00
PLAUBEL ROLLOP, f2.8 Anticomar, coupled, L.N.	95.00
KODAK MEDALIST, f3.5, L.N.	175.00
PERTIX, f4.5, L.N.	[illegible].50
VOIGT BESSA 66, f3.5 Heliar, L.N.	[illegible]9.50
[illegible] DOLLY, f2.[illegible] Trioplan, exc.	42.50
MONTE CARLO, f4.5 lens, New	48.00
MONTE CARLO, f3.5 lens, New	63.75

F.P. & PRESS CAMERAS

2¼ x 3¼ **SPEED GRAPHIC**, f4.5 coated Ektar, Synchro Shutter, Kalart R.F., Focuspot, gun, F.P.A., case, L.N.	$225.00
2¼ x 3¼ **SPEED GRAPHIC**, f3.5 Zeiss Tessar, Kalart, R.F., gun, case, L.N.	215.00
2¼ x 3¼ **PLAUBEL MAKINA**, f2.9 Anticomar, coupled, access., exc.	129.50
2¼ x 3¼ **PLAUBEL MAKINA II S**, f2.9, coupled, access., L.N.	199.00
2¼ x 3¼ **WATSON**, f4.5 Tessar, coupled Meyer R.F., access., L.N.	125.00
2¼ x 3¼ **BUSCH PRESSMAN**, f4.5 coated Wollensak, Rapax Shutter, Kalart R.F., New	171.70
6x9 **LINHOF TECHNIKA**, f4.5 Tessar, exc.	179.50
9x12 **RECOMAR**, f4.5 R.A., case	55.00
9x12 **KAWEE**, f4.5 Tessar, exc.	52.50
6x9 **VOIGT**, f4.5 Spokar, good	17.50
6x9 **FILM PACK**, f4.5 Laack, L.N.	52.50
9x12 **KAWEE**, f4.5 Tessar, exc.	52.50
9x12 **DONATO**, f4.5 Tessar, exc.	64.50
9x12 **AGFA**, f4.5 Solinar, L.N.	42.50
9x12 **AGFA**, f6.3 Anast., exc.	19.50

16MM MOVIE PROJ.

SOUND

B & H 142, 750 Watts, L.N.	$325.00
VICTOR 40, 750 Watts, used	195.00
FAMOUS MAKE, 750 Watts, New	297.00
RCA "400" 750 Watts, New	541.50
B & H 179, 750 Watts, New	579.00
NATCO, 750 Watts, New	469.00
AMPRO CENTURY 10, 750 W., New	460.55
AMPRO PREMIER 20, 750 W., New	540.00
VICTOR 60C, 750 Watts, New	468.00
KODASCOPE FSION, 750 W., New	500.00
VICTOR 40B, 750 Watts, L.N.	275.00

SILENT

KEYSTONE 160, 750 Watts, New	$119.50
KEYSTONE A82, 750 Watts, L.N.	89.50
BOLEX G 16, 750 Watts, case, L.N.	159.00

16MM MOVIE CAMERAS

CINE KODAK SPECIAL, 1" f1.9 & 4" f2.7 coated K.A. lenses, case, synchronous motor, L.N.	$825.00
BOLEX H 16, 1" f1.4 Switar, 3" f3.5 Xenon lenses, 3" f3.8 TeleXenar, case, L.N.	459.00
BOLEX H 16, 1" f1.4 Switar, 3" f3.5 Berthiot, L.N.	420.00
B & H 70D, 1" f1.5 Kino Plasmat, 17mm W.A., 3¾" f3.3 Cooke, L.N.	330.00
KEYSTONE A7, f2.7 coated Wollensak, New	74.50

8MM MOVIE PROJ.

REVERE 85, 500 Watts, New	$120.00
KEYSTONE R8, 500 Watts, New	74.50
B & H FILMOMASTER, 400 W., case, New	187.50
AMPRO A8, 500 Watts, case, New	168.00
DE JUR 1000, 750 Watts, New	159.50
UNIVERSAL PC, 500 Watts, New	69.50
KEYSTONE 108, 750 Watts, New	138.50

8MM MOVIE CAMERAS

REVERE 70, Magazine, f2.8 coated B & L, New	$127.50
REVERE 88, f2.5 coated Woll., New	77.50
REVERE 99, Turret, f2.8 coated B & L, New	110.00
BOLEX L8, f2.8 Yvar, L.N.	95.00
BOLEX L8, f1.9 Cinor, exc.	125.00
BOLEX, H8, Turret, f1.9 Berthiot, L.N.	237.00
KEYSTONE K8, f2.5 coated Wollensak, New	64.50
B & H SPORTSTER, f2.5 coated, New	102.61
BRISKIN, Magazine, f2.5 coated Wollensak, New	99.50
PERFEX, Magazine Turret, f1.9 coated Wollensak, New	135.50
KEYSTONE K8, f3.5 Woll., L.N.	29.50

EDITING EQUIPMENT

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CRAIG JR. SPLICER, Reg. $4.95	4.09
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GRISWOLD JR. SPLICER, Reg. $15.00	11.95
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CRAIG SR. Rewinds, Reg. $10.00	8.95

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[illegible]x48"	15 lbs.	16.89	18.89
[illegible]"x60"	20 lbs.	29.89	31.89
[illegible]0"x60"	25 lbs.	32.89	36.89
[illegible]0"x67"	25 lbs.	32.89	36.89

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METAL PARTS—Set includes all Metal Parts—completely finished—for assembly of 7x50 Binoculars. No machining required. Bodies have been factory hinged and covered. A sturdy Binocular Carrying Case is optional with each set of Metal Parts.

Stock #842-P ... **$39.40 Postpaid,** plus $4.80 for Case—**Total** ... **$44.20**

OPTICS—Set includes all Lenses and Prisms you need for assembling 7 x 50 Binoculars. These Optics are in excellent condition—perfect or near perfect—and have new low reflection coating.

Stock #5102-P—7 x 50 Optics ... **$25.00 Postpaid**

ARMY'S 6 x 30 BINOCULARS!

No Carrying Case with any Sets shown below. M-13A1 sets are waterproof model. M-3 sets are not waterproof. Limit—1 Set to a Customer on all Sets shown below.

COMPLETE OPTICS & METAL PARTS—Model M-13A1, 6 x 30 Binoculars. Everything you need—ready for assembly. When finished will look like a regular factory job costing $102 to $120. The Optics are new, in perfect or near-perfect condition. Have new low reflection coating. Metal Parts are new and perfect, all completely finished. No machining required. Bodies factory hinged and covered. Complete assembly instructions included.

Stock #830-P ... **$40.00 Postpaid, plus $8.00 tax—Total—$48.00**

COMPLETE OPTICS & METAL PARTS—Model M-3, 6 x 30 Binoculars. The Optics in this set are new, perfect or near-perfect. Prisms have new low reflection coating. Factory mounted Eye Piece and Objective Assemblies not coated. Metal Parts are perfect, new, ready for assembly. When finished, this will look like a regular factory job, except a name has been filed off a cover plate. No machining required. Bodies factory hinged and covered.

Stock #831-P ... **$35.00 Postpaid, plus $7.00 tax—Total—$42.00**

METAL PARTS ONLY—Model M-13A1, 6 x 30 Binoculars. No Optics. Same Metal Parts as described for Stock #830-P.

Stock #832-P—6x30 Metal Parts **$25.00 Postpaid**

OPTICS FOR 6x30 BINOCULARS (No Metal Parts). Perfect and low reflection coated.

Stock #5130-P ... **$15.00 Postpaid**

SAME OPTICS AS ABOVE Coated, but slight seconds.

Stock #5124-P ... **$12.75 Postpaid**

Optics and Metal Parts are Available for Monoculars (½ a Binocular). For Complete Details, Write for Bulletin #14-P.

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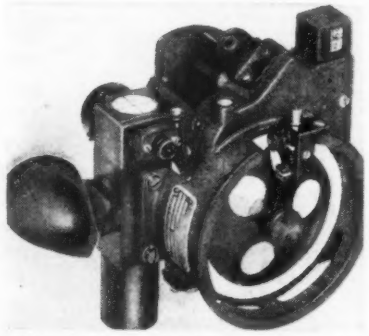

These Army Air Forces Bubble Sextants cost the Govt. about $125 each. A real bargain at our price of $12.50! Included with Bubble Sextant shipment is wooden Carrying Case, 5 spare waxed paper discs, flashlight with rheostat for night use (uses ordinary flashlight cells—not furnished) aux. 2-power Galilean Telescope, Allen wrench, 1 spare marking point. Wartime used, but where necessary completely repaired, collimated and put in good working order. Light bulb has been tested—Bubble is in working condition. Because of wartime use, we make this guarantee: If not satisfied that Sextant is exactly as represented, return within 10 days and money will be refunded. Full directions for use accompany each shipment.

Stock #924-P ... **$12.50 Postpaid**

Same SEXTANT as above, but new and with Automatic Electric Averaging Device and illuminated Averaging Disc for nighttime use. Govt. cost $217.

Stock #933-P ... **$22.50 Postpaid**

CONDENSING LENSES—Seconds, but suitable for Enlargers and Spotlights.

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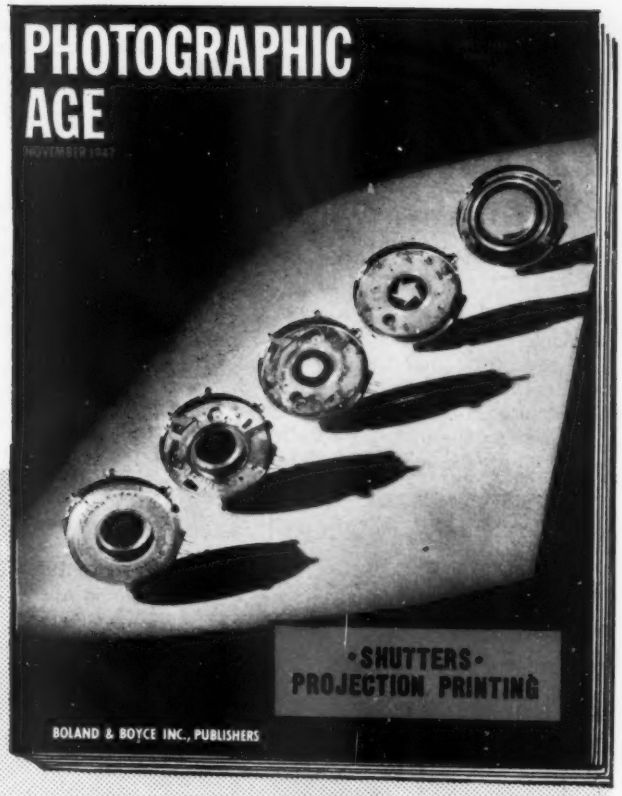
Next we take up the shutter! PHOTOGRAPHIC AGE, in presenting complete articles discussing your equipment, now brings you a highly informative, intensely absorbing story on shutters. With the same thorough, complete coverage of the subject that made our Lens articles so well received, PHOTOGRAPHIC AGE describes and analyzes the different types of shutters, their advantages in particular lines of work and their care and maintenance. The shutter, as every photographer knows, is a fascinating, precision mechanism. Any story about it would be an interesting one—this story is that and more! It is of inestimable technical value. Get your subscription to PHOTOGRAPHIC AGE in the mail today and see how well you will like it!



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PRESS MARTS

By A. J. Ezickson

IT WAS "bosses" night for the Los Angeles Press Photographers Association recently when the association held its fourth annual Editors Dinner in the Garden Room of the Town House in Los Angeles. In the glare of flashbulbs were about 100 of the lens-lads; 35 publishers;

Press Association

Adding to the fun at the Los Angeles Press Photographers' Editors dinner are, from left, Coy Watson, retiring president; Dennis Day of the radio; Don Brinn, new president; Virginia Field of the movies; and Jack Benny of "Love in Bloom."

managing editors; city, sports, picture, and wired service editors; and a galaxy of radio and screen stars. Besides honoring the men who sign their pay checks and who pass judgment on their pictures, the photographers also inducted new officers of the organization. The new president is Don Brinn, Wide World Photos, who succeeds Coy Watson; Charles de Soria, Associated Press Photos, vice-president; Phil Bath, *Los Angeles Times*, treasurer; and Sanford Greenwald, Paramount Newsreel, secretary. But mostly the night was one of songs, good fellowship, and laughs provided by such headliners as Jack Benny, who was master of ceremonies, Dennis Day, Virginia O'Brien, Frances Langford, Virginia Field, and Abbott and Costello.

* * *

RECENTLY a Signal Corps photographer came running into the *Los Angeles Times* a few minutes after an explosion which killed 15 persons. In his hand he waved a filmpack which he said contained pictures of the blast. The negatives were developed, and every one was a blank. The soldier either had forgotten to pull the slide or open the front shutter! Which brings to mind another story concerning a photographer way back in the early 20's who believed he had the first pictures of the famous Wall Street explosion in New York. He came rushing into the *New York Times* offices with the holders and believed he had scooped the world on the event. But, as in the case of the Signal Corpsman, the negatives were blank. Which points a moral: Keep a cool head no matter what is happening around you, and remember under stress to do the right thing in loading and snapping the picture.

* * *

TRUMAN POUNCEY, author, teacher and former newspaper man, has assumed his duties as Director of the Department of Photography at the University of Houston, according to Dr. W. W. Kemmerer, assistant to the president. Formerly assistant professor of journalism is charge of photography at the University of Oklahoma, Pouncey holds bachelor of arts, bachelor of journalism, and master of arts degrees from the University of Texas. Pouncey was a reporter and photographer for the *San Antonio Light* and the *Fort Worth Star Telegrom* before he entered the teaching profession. For two and one-half years he was picture editor of the *Dallas Morning News*. He is author of the book "The ABC of News Photography." Pouncey won the Sigma Delta Chi professional journalism scholarship award at the University of Texas in 1935. The same year he was elected president of the Southwest News Photographers Association, now merged with the National Press Photographers Association.

MAX ARTHUR, *Chicago Tribune* photographer, and Hal Foust, *Tribune* correspondent, have returned from an eight-day unauthorized tour of Romania. Arthur and Foust had passes good for a trip from Vienna to Budapest, but they managed to bluff their way to Bucharest, capital of Romania, collecting news and pictures along the way. In Bucharest they were notified they had no authority to be there and were ordered expelled. They took their time, sauntered about the city and surrounding country, then presented themselves to be expelled. When the Soviet military refused to grant them clearance to leave, they departed as they had come—illegally.

Max Arthur

* * *

WASHINGTON news photographers have been battling the Senate resolution sponsored by ten Senators which would authorize the appointment of an official photographer for the Senate. The president of the White House News Photographers Association, Alfred J. Oeth of Acme Newspictures, protested the legislation on the grounds it was "an intrusion into the field of private enterprise and would restrict free journalistic enterprise." The Senate resolution provides that "the Senate be authorized to appoint an official photographer of the Senate who shall perform such duties as may be assigned." It calls for an annual salary not to exceed $5,600. The measure also provides that all expenses and cost of equipment

(*Continued on page* 152)

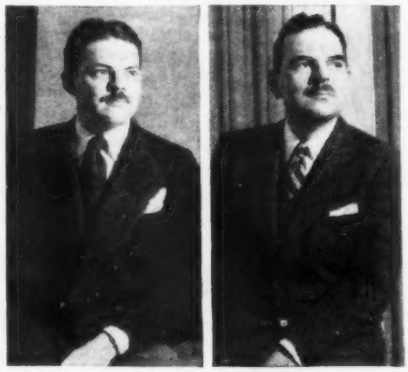
The MAGAZINES

By Robert Fuhring

Executive Secretary of the American Society of Magazine Photographers

PHOTOGRAPHIC THESPIAN. ALLAN GRANT reports he has made application for membership in Equity, the actors' union, and may soon be forsaking the ranks of the American Society of Magazine Photographers for this more lucrative profession.

Shooting a picture of Danny Kaye, Grant found that the only way to record the convulsed faces of the audience was



George Burns "took" his double, and the people of Albany, N. Y., did a double-take, when Burns went up to the State Capitol recently to photograph Governor Thomas E. Dewey for the *Saturday Evening Post*. This double trouble isn't double-talk, because Burns (left) is a ringer for the Governor (right). But before Albany officials and bewildered guards could figure it out, they first began a rumor that the Governor had taken up photography, then found themselves trying to solve the mystery of how Dewey was able to follow himself out of a room and chase himself around the executive mansion. The resemblance was so close that Burns was able to use himself as a stand-in to rehearse his lighting. In fact, some Albany characters suggested that he was wasting his time traipsing after Dewey—Burns could have shot all his pictures home in his Schenectady studio, they intimated.

to shoot them from the stage. Accordingly, he persuaded Kaye to allow him to pop onto the stage for a quick picture. However, the project turned into something more ambitious, an original skit wherein the band played appropriate music while Grant set up his lights, Kaye obligingly timed his laughs to synchronize with the shutter, and the audience applauded enthusiastically for the act "Kaye & Grant."

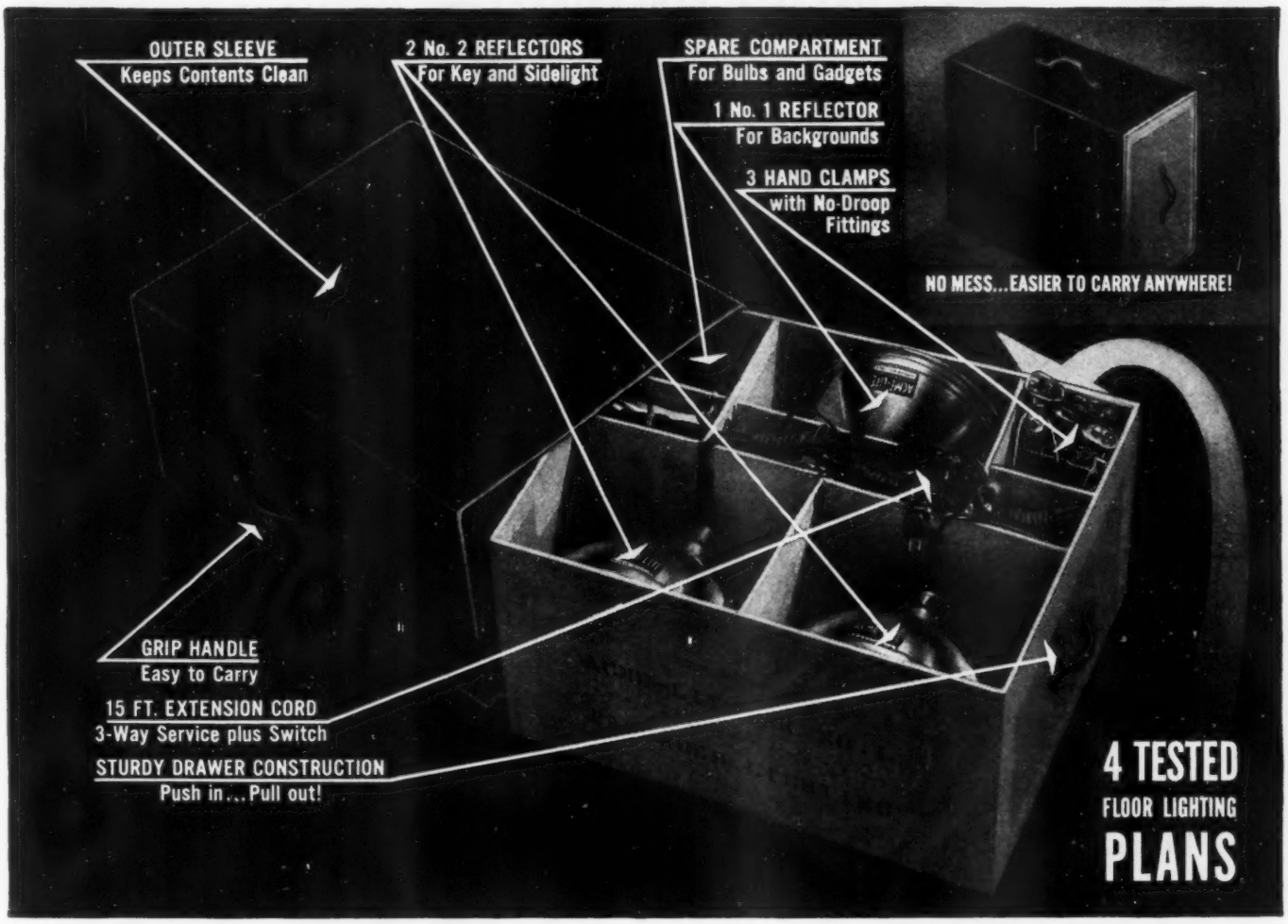
Grant maintains he got the most laughs and should be cut in for a piece of Kaye's $20,000 a week.

* * *

PINNEY'S BABY. Photographers in a hurry have been hailing air-taxis in New York City to cover events from the air—anywhere up to a three-hundred mile distance of the city. Inaugurated last Spring,

(*Continued on page* 149)

Packaged Lighting



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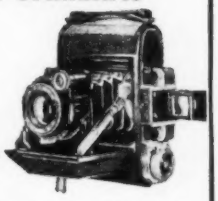
SUPER IKONTA A



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- Eye level Finder
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This fine Zeiss Ikon camera takes a picture 2¼x3¼ and has a Novar f4.5 lens in Klio shutter with speed to 1/200th sec. Deluxe eveready carrying case is included at..... **$90.90**

IKONTA "35"

All IKON cameras are familiar except the new 35mm model which is all new in design using 35mm Black and White or Color Film in standard cartridges, giving a picture of 1x1½". It has front focusing and other approved features of the IKONTA series. Novar f3.5 lens in Klio Shutter with speed to 1/250th sec. Deluxe Eveready carrying case is included at..... **$93.90**

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Now that the Summer is past and we have the cooler weather in the offing, you can relax and enjoy all the movies taken during your vacation. Any of these fine projectors will give you many enjoyable hours during many years to come. Any of these are BRAND NEW and carry a full guarantee.

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Kodak 8mm Model 90, still, reverse, 1" f1.6 ctd. lens, case	175.00

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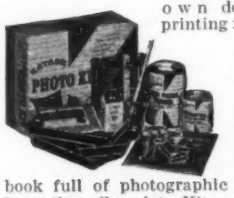

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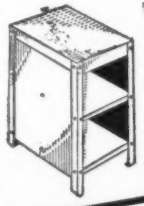

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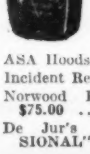

We will accept your old meter in trade regardless of condition towards the purchase of any new meter.

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Universal Mercury II, Tricor f2.7 coated lens	82.90
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Winners in Hollywood Studio Still Contest

Eddie Jones won first prize in the action class for Paramount with this studio shot of Burt Lancaster and Mike Mazurki.

Alexander Kahle of RKO scored a first for two-person portraits with this shot of Barbara Bel Geddes and Henry Fonda.

Roman Freulich of Republic was awarded a first prize in the pin-up classification for this provocative photo of Adele Mara.

ERNEST BACHRACH of RKO studios won the best-of-show award in the fourth annual Hollywood studio Still Photography Show sponsored by the Academy of Motion Picture Arts and Sciences. He also took second prizes for best male portrait with a study of Leon Errol, best glamour portrait (of Gloria Grahame), best fashion study (of Loretta Young), and best novelty photograph.

Other winners are Don Christy of Columbia Pictures with a first prize for character study (of actor Fritz Leiber), and two second place awards. Roman Freulich of Republic took first prize in the pin-up classification with a photograph of Adele Mara, as well as a second prize. Eddie Jones scored first prize with an action picture of Burt Lancaster and Mike Mazurki for Paramount, and took a second place award. Alexander Kahle of RKO captured first prize award for his double portrait of Henry Fonda and Barbara Bel Geddes, and also scored a second place award.

John Miehle of Selznick scored a first prize and also a second with pictures of Alfred Hitchcock and Gregory Peck.

"Whitey" Schafer of Paramount received a first prize award for his portrait of Olga San Juan, and also took a second place. Ed Estabrook of Universal-International earned a first prize for his shot of Edmond O'Brien. Lloyd MacLean of Warner's took a first with his picture of a rearing horse. Oliver Sigurdson of RKO captured a first for a still of Sharyn Moffett. William E. Thomas won a first for the Goldwyn studios with a still from "Best Years of Our Lives."

Judges Don Brinn, John Stingle, Paul Hesse, Arthur Millier, and Karl Struss examined more than 500 entries.—

Ernest A. Bachrach earned a first prize in the glamour classification with this portrait of RKO star Gloria Grahame.

Kodak Announces New Color Film

A NEW COLOR negative material, developed for making prints instead of direct viewing and projection, was announced by Eastman Kodak Company at the Photographers Association of America convention in Chicago. Known as Ektacolor, this new film simplifies print making by eliminating the need for separation negatives and for masking as is required when working from a positive color transparency.

Intended primarily for professional use with artificial light, Ektacolor is designed for processing in the photographer's studio. It will be supplied in standard sheet film sizes for use in conventional cameras, and is expected to be available in the first half of next year.

In principle, Ektacolor is really a greatly improved version of Kodacolor roll film, which brought color snapshots within the range of even the amateur using a simple box or folding camera. It yields a negative in which each color appears as its complement, and black appears as white. Here the similarity ends, however, for Ektacolor is capable of producing results far beyond the range of Kodacolor.

The major advantage of the Ektacolor process is derived from the use of colored couplers, which provide automatic color correction as the film is developed. When removed from the last of the three processing solutions required, the film contains a negative image combined with positive color "masks." These give the film an over-all orange appearance.

Because of the nature of the dyes used in color films, such correction is necessary to produce prints of top quality. Working from a positive transparency—such as results from most existing color films—this is done by making one or more low-density, negative images as "masks," binding them in register to the transparency. With Ektacolor this is not necessary.

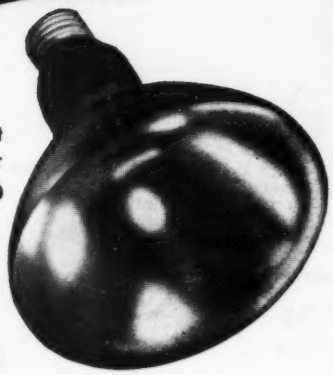
A second new Kodak product, Kodak Pan Matrix Film, provides a convenient means of making the final prints. Working from the Ektacolor negative with standard tri-color filters, positive printing matrices are made directly on this material by contact or enlargement.

Since the color negative need not be moved during this operation, registration of the three matrices presents no problem. The matrices are located by means of pins on the enlarger easel or the contact printer—and the same system can be used to get them in register again to transfer the image from the dyed matrices to the final support. In effect, Ektacolor provides in one film a set of corrected color separation negatives.

In addition, black-and-white prints for use as proofs can be made directly from the Ektacolor negative on a special paper.

The advantages of this new film have been achieved only at the expense of some loss in speed, and Ektacolor will require relatively intense illumination. While it has been designed primarily for the professional, advanced amateurs now producing color prints by more complicated processes are expected to show considerable interest in it.—

G-E Reflector Photo Lamps will give you BETTER PICTURES!



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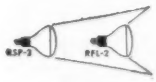
For movies . . . get a pair
(Also good for stills) . . . each **$1.10** plus tax

G-E Reflector Photoflood
For stills . . . get a pair.
(Also handy for movies) . . . each **95¢** plus tax

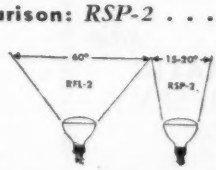
Lots of shots in the 6 hour life of these General Electric Reflector Photo Lamps and you'll get light where you want it, too... with their handy built-in reflector.

For movies, you'll want at least two Reflector Photospots (RSP-2). Their concentrated beam offers good coverage for movie use . . . and extra light means they can be back out of the way. Grand for special effects . . . backlight, and edgelight, with movies or stills.

For stills, get a pair of G-E Reflector Photofloods (RFL-2). They supply widespread light approximately equal to a No. 2 Photoflood in a good reflector. Useful for movies, too.



Here's the comparison: *RSP-2* . . . same light . . . same area . . . at 3 times the distance. *RFL-2*... greater area . . . at same distance... 1/7 as much light.



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Here's an easy way to place lights for better pictures. Works with flash, flood . . . stills or movies... color or black-and-white. Use two identical lamps—and identical reflectors. Place one lamp at camera and as close to lens as possible. Measure distance from lamp to subject . . . and then an equal distance at right angles to marker spot. Place second lamp halfway between marker spot and camera...and that's Triangle lighting . . . *your lighting key to better-than-average pictures!*

You'll want *two or more of both of these handy G-E Reflector photolamps. Get them from your photographic dealer.*

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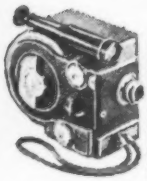
If you live in the continental U.S. and mention that you saw the item advertised in the November issue of Popular Photography we will assume all delivery expenses. As always, every purchase is supported by a 10 day trial—money back guarantee. Whether you are buying a new camera or trading a used one, no effort is spared to assure your complete satisfaction.

MOVIE CAMERAS



8MM Cameras

Cine Kodak Eight, 25, coated F2.7	$ 64.17
Keystone K8 coated F2.5	64.50
Keystone K8 coated F1.9	91.50
Revere Model 88, coated F2.5	77.50
Revere Model 99, "Turret," coated B&L F2.8	110.00
Revere Model 99, "Turret," coated F1.9	137.50
Revere Model 70, "Magazine," coated F2.5	127.50
Bell & Howell Sportster, coated F2.5	102.61
Bell & Howell Tri-lens 8, coated F1.9, critical focuser	236.72
Bolex H8 Turret, single framer counter, F1.5	442.50

16MM Cameras

Keystone A7, coated F2.5	$ 74.50
Bolex H16, 1" coated, Kodak F1.9	346.67

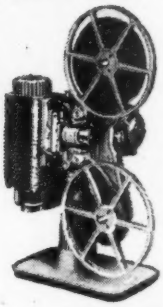
MOVIE PROJECTORS

8MM Projectors

Keystone R8, 500 Watt	$ 74.50
Keystone A8, 750 Watt	116.50
Keystone K160, 750 Watt	119.50
Ampro A8, 500 Watt, case	168.00
DeJur "1000," 1000 Watt, case	174.00
Kodascope Model 90, 750 Watt, case	175.00
Bell & Howell Filmomaster, 500 Watt, case	187.50
Bell & Howell Picturemaster, 1000 Watt, case	262.00

16MM Projectors

Keystone K160, 750 Watt	$119.50
Ampro Imperial, 750 Watt, case	276.00
Bell & Howell Diplomat, 750 Watt, case	273.30
Bell & Howell Showmaster, "1600," case	312.95



MOVIE EQUIPMENT

16MM Sound Projectors

Natco	$469.00
Natco Shopworn Model	350.00
Victor Model 60	468.00
Ampro Premier 20	540.00
Bell & Howell	603.00
Kodascope FS10N	500.00

Many other models available. Write for price, delivery, etc.

Glass Beaded Screens with Adjustable Tripod

30x40" Dalite Versatol	$10.50
40x40" Dalite Versatol	12.50
37x50" Dalite Versatol	16.50
30x40" Radiant DeLuxe	18.50
40x40" Radiant DeLuxe	22.50
37x50" Radiant DeLuxe	27.00

Movie Tripods (all with pan head)

Cine Kodak Tripod	$49.00
Kodak Service Tripod-Surplus, Special	22.50
Albert Royal, reg. $21.85	15.50
Manhattan all metal, reg. $16.50	12.50
Thalhammer Model BL, reg. $45.00	24.50

Editors
(each unit complete with splicer, rewinder and motion viewer)

Baia 16mm. Editor	$ 69.50
Craig 16mm. Projecto Editor, reg. $85.	67.50
Craig 8mm. Editor, reg. $55	43.50
Bell & Howell 16mm. Film Motion Editor	151.00
Cine Kodak Editing Kit	62.50

Titlers

Cine Kodak Titler	$ 8.75
Titler Base for Cine Kodak Magazine 16	2.04
Titler Base for Cine Kodak Magazine 8	1.34
Focusing finder for Cine Kodak Magazine 8	21.58
Focusing finder for Cine Kodak Magazine 16	25.08
PM Titler for all cameras, reg. $43.45	37.50
Mult-Efex Titler for all cameras	31.15

Splicers—for 8mm. or 16mm. Films

Kodascope, Jr	$ 1.35
Craig, Jr., reg. $ 4.50	3.60
Craig, Sr., reg. $ 15.00	11.95
Griswold, reg. $ 15.00	11.95
Bolsey	13.50

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With Novar F3.5 lens in Klio shutter (speeds to 1/250)	90.90

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IKONTA 35 (1x1½)..... $93.50

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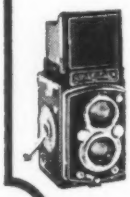

$350.00

Carl Zeiss F3.5 Tessar Lenses. Compur rapid shutter. Speeds from 1 second to 1/500. Price includes Eveready leather case. With taking lens coated, $16.50 additional.

NEW LENSES

Camera Lenses

5¼" Optar F4.7 coated, synchro shutter	$84.50
5½" Ilex Paragon F4.5, Acme synchro shutter	105.00
6½" Ilex Paragon F4.5, Acme synchro	$110.00
7½" Ilex Paragon F4.5, Acme shutter	101.50
7½" Ilex Paragon F4.5, Acme synchro	120.00
7½" Turner Reich (Triple Convertible) F6.8, Alphax shutter	107.50
8½" Ilex F4.5 coated, Universal	124.45
12" Ilex Paragon F6.3 coated, Acme synchro shutter	164.95
12" (8x10) Turner Reich (Triple Convertible) F6.8 Betax shutter	180.00
14" Dallmeyer F5.6 Telephoto (for Speed Graphic or Graflex)	145.00
15" Turner Reich (Triple Convertible) F7.5 Betax shutter	237.50
17" Dallmeyer F5.6 Telephoto (for Speed Graphic or Graflex)	195.00

Enlarging Lenses

2" Kodak Projection F6.3 coated	$12.25
2" Kodak Projection F4.5 coated	22.46
3" Kodak Enlarging Ektar F4.5, coated	42.88
3½" B&L coated F4.5 in barrel	47.60
3½" Ilex F4.5 coated	24.50
4" Kodak Enlarging Ektar F4.5 coated	49.00
4½" B&L coated F4.5 in barrel	53.14
5½" Ilex F4.5 coated	42.50
5½" B&L coated F4.5 in barrel	64.63
5⅝" Kodak Projection F4.5 coated	49.88
6⅜" Wollensak F4.5	49.20
6⅜" Kodak Projection F4.5, coated	54.83
7½" B&L coated F4.5 in barrel	90.18

Movie Lenses

13mm. Dallmeyer F1.9 (8mm cameras)	$ 71.55
1" Kodak F1.9 coated "C" mount	81.67
1" Dallmeyer F1.5 "C" mount	81.80
1" Bell & Howell Lumax, F1.9 coated, "C" mount	85.17
1½" Dallmeyer F4.5 Telephoto for most 8mm. cameras	44.25
38mm. (1½"), Kodak F2.5 coated Telephoto for 8mm. magazine	56.58
2" Bell & Howell Eymax F4.5 Telephoto "C" mount	49.87
63mm. (2½") Kodak F2.7 coated Telephoto with adapter	84.58
3" Yvar F2.5 Telephoto "C" mount	128.34
102mm. (4") Kodak F2.7 coated Telephoto with adapter	105.00
152mm. (6") Kodak F4.5 coated Telephoto with adapter	117.25
6" Dallmeyer, F4.5 "C" mount	110.75
Cine Extenar wide angle attachment for most 8mm. cameras	21.75

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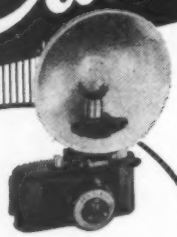

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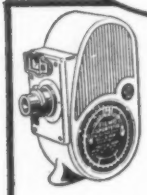
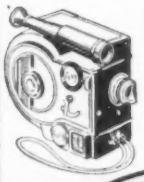
Camera.....$9.95
Flash Unit..3.95



BELL & HOWELL SPORTSTER 8

with 12½mm f 2.5 lens, interchangeable bayonet lens mount, 4 speeds.

$102.61



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Ikonta "C" Novar f 4.5 lens, Klio shutter with speeds to 1/220 sec. 2¼x3¼	81.00
Ikonta 35, 35mm or 1x1½" Novar f 3.5 lens, Klio shutter to 1/250 sec.	84.00
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Leica II f 2.5 Hektor, cpld. RF to 1/20 to 1/500, case	150.00
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Leitz Valoy with Componar lens	95.00
Leica Reflex Finder by DeMornay-Budd	45.00

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Brownie Reflex Flash	4.03
Ansco Speedex f 4.5 2¼x2¼	45.00
Argus C-3	74.71
Kodak Monitor 620 f 4.5 flash supermatic	86.58
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DeJur 5B and case	9.85
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Weston Master II	29.67
DeJur Dual Professional	32.50
Camera Craft "Vest Pocket"	1.19

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DeJur Versatile II with 3½" f 4.5 lens	99.00
Federal #312 up to 2¼x3¼ with f 6.3 lens	50.53
Federal #450 up to 4x5	112.50
Solar #120 up to 2¼x3¼ with f 4.5 lens	79.00
Elwood SP-2 Professional 5x7 negative carrier	103.85
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Argus Model PA Projector	$ 27.75
T.D.C. 300 watt with 5" coated lens (reg. $70)	52.50
Kodaslide Rapid Changer (50 slides)	17.50
Fodeco Pocket View & File (50 slides)	10.29
Ultravue Focusing Kodachrome Viewer	1.95
All metal slide file for 150 slides	2.89

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Ampro 8mm 500 Watt Proj.	158.00
Bolex G-16, like new	190.00
Revere 85 Proj.	120.00
Keystone K-8, f 2.5 lens	64.50
Bolex H-8, f 1.9, wide angle attachment, frame counter, case, like new	295.00

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Craig 16mm Projecto-Editor with master rewinds	77.50
Fodeco 12 reel 8mm ejector case	6.79
Fodeco 12 reel 16mm	8.29
Elgeet 1½" 8mm Telephoto (reg. $22.45)	19.95
Cans for 16mm 400 ft. reels 6 for	.90
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Bantam Kodachrome	1.66
4x5 Ansco Color Film	4.12
3¼x4¼ Ansco Color Film	3.02
2¼x3¼ Ektachrome	4.12
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15mm f2.7 Cine Kodak Coated W.A. for 16mm	65.33
Craig Jr. Splicers Regular $4.50. Special	3.59
Craig Sr. Splicers Regular $15.00. Special	11.95
Craig 16mm Silent and Sound Projecto Editor w/Sr. Rewinds and Sr. Splicer. Complete Reduced	66.50
Craig 8mm Projecto Editor w/Jr. Rewind and Splicer	41.50
Bolex H 16 Camera w/ 1" f1.9 Kodak coated lens	345.25
17mm f2.7 Wollensak W.A. Coated lens for 16mm	55.42
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Keystone Model K 108 8mm Projector new model	138.50
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Clarus Flash Gun	11.33
Vokar Model I w/ f2.8 Ctd. lens Cpld. R.F. Used	72.50
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De Jur 5 A Used	7.50
De Jur Critic Cine. Used	12.75
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Weston No. 650 Cine. Used	14.00
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UNITED FEATURES DARK ROOM AIDS

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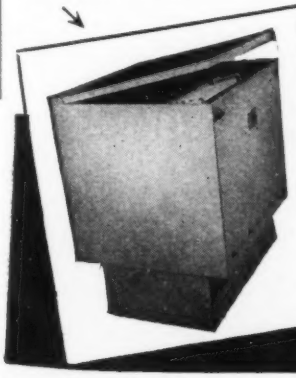

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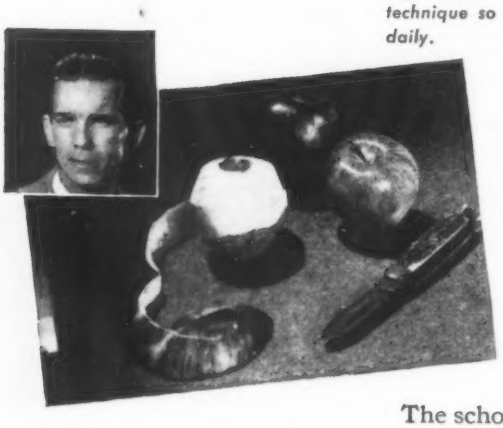

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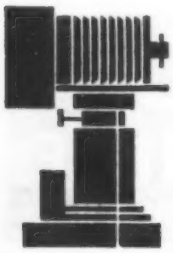

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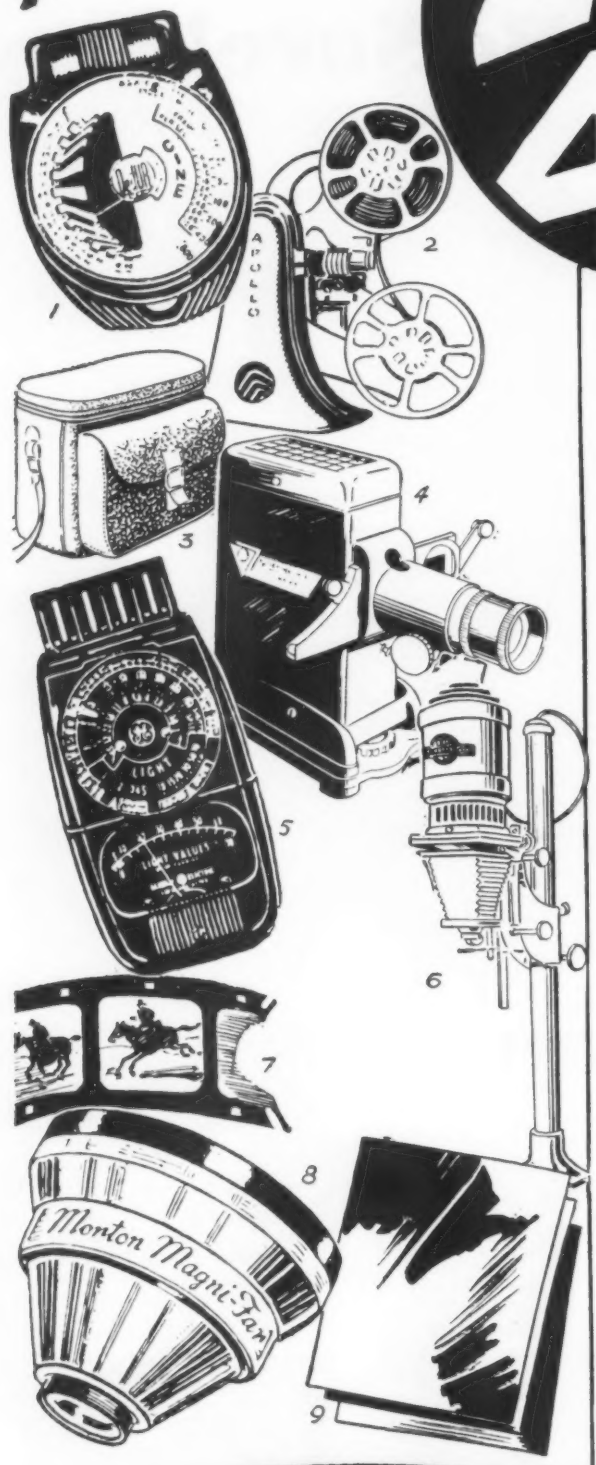

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Model 40 for either Still or Movie cameras. Complete with case. Regular $24.10 value. Special sale price **$12.95**

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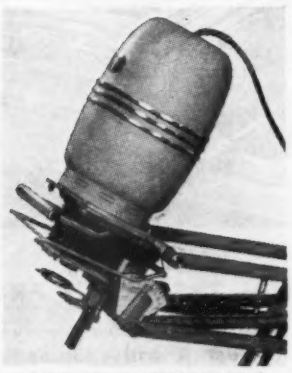

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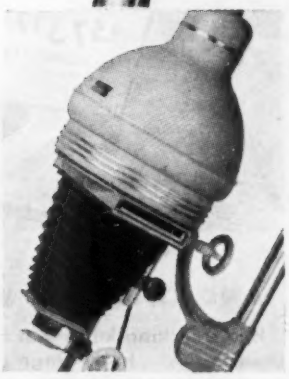

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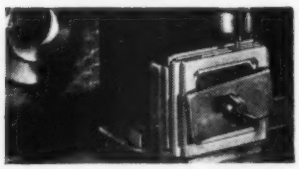

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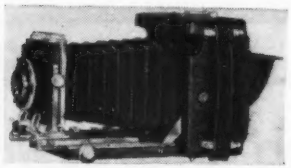
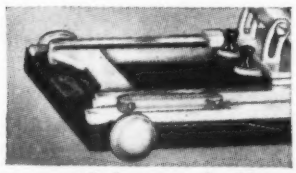
96% of the metal parts of the Busch Pressman are *cast* of light, durable metal . . . not *stamped!* Metal that accepts stamping is soft enough to gradually lose shape and fit. Busch casting construction assures *more* years of perfect picture-taking for you.



Extra-long bellows extension

The bellows can be extended farther than any other press camera of similar size. Close-up work without changing or adding lenses. With full bellows extension, the camera can be brought to 6 inches from subject and still retain focus on the ground glass.



Extra-wide lens standard base

The Busch Precision Pressman is built with the widest lens standard base of any other similar size press camera. When lens assembly is pulled forward onto focusing rack and released, the lens automatically locks parallel to the focal plane of the film.

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has a locking knob that holds the focusing rack immovably at any position . . . heavy high impact plastic construction on the focusing panel that eliminates warpage and reduces wear . . . and a host of other exclusive features PLUS all the time-tested features of press cameras. See the Busch Precision Pressman at better dealers in the United States and Canada.

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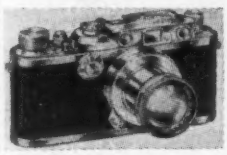

Standard Leica, F 3.5 Elmar & Case	$ 75.00
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Contax Model III, F 1.5 Sonnar, Case	365.00

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	½ Gross	3.30	4.15
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	Gross	11.10	13.85

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35mm Spartus Candid Camera, F 7.7 coated	12.50
Spartus Ful-Vue, 120 size 12 exp. Reflex	9.95
Hollywood Reflex, 120 size 12 exp. F 11 lens	16.95
Univex Uniflash Camera Coated lens	8.75
120 Voigt Folding, 12 exp.	16.95
120 Voigt Folding, with flash gun	21.00
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Kodak 16mm Super X Pan 100 ft.	6.60
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Yvar 25mm (Telephoto) F2.5	$ 70.25
Yvar 37½mm (Telephoto) F2.8	$ 89.54

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Wollensak 12½mm (Normal) F1.9	$ 56.55
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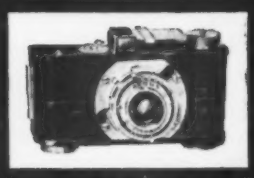
Wollensak 37½mm (Telephoto) F3.5	$ 49.90

The unexcelled Bolex H-8mm and H-16mm Movie Cameras may be ordered from Dowling's for immediate delivery with any one or more of the lenses listed. Lenses other than those listed also available — please write us your needs. If desired, camera or lenses may be purchased separately. Use the convenient order form below.



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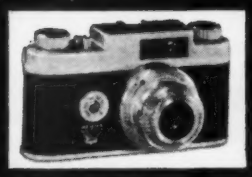

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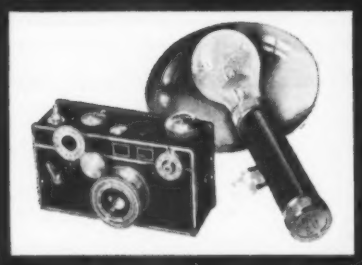

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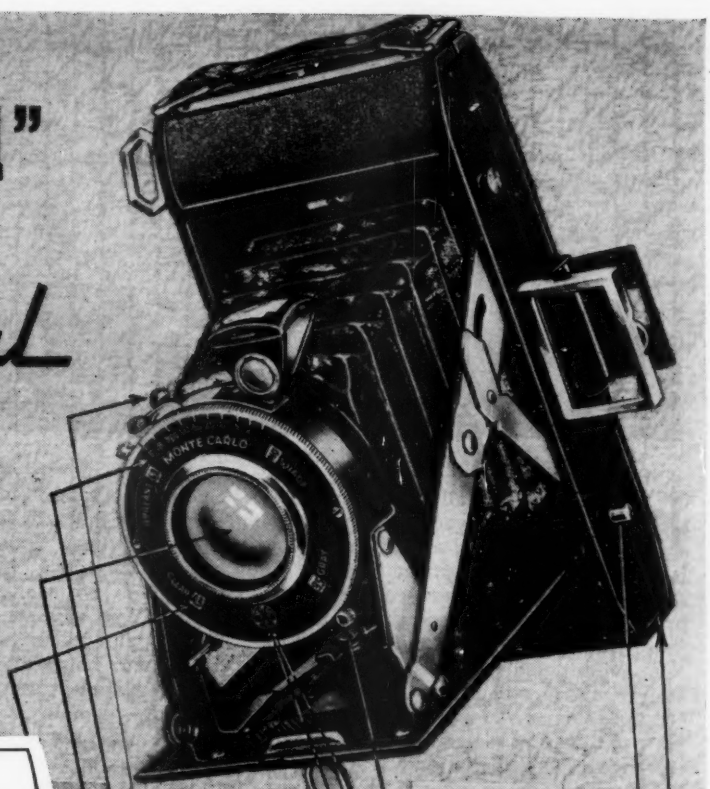

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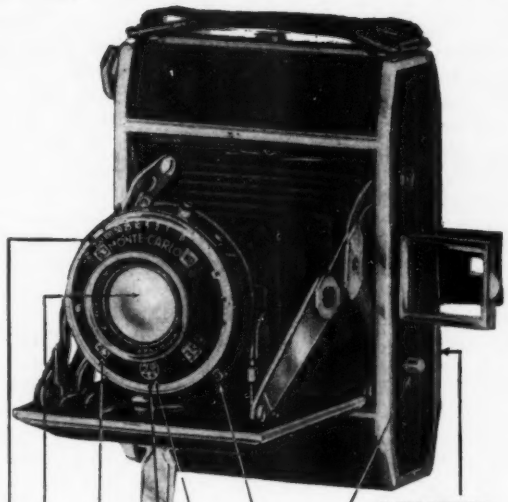

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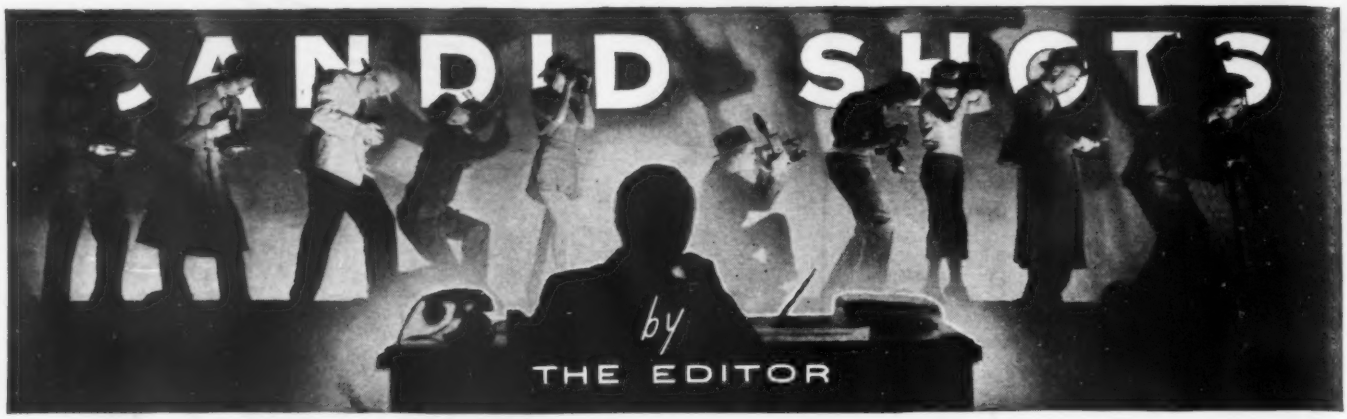


EARLY days of fall are here, and by this time all vacation films have been developed and printed. Now is the time to date your negatives and file them carefully for future reference and protection. It's also a good time to mount those new prints in the album and title them while the details of summer outings and trips are still fresh in your mind. Next step is to study the prints with a view to selecting the scenes or other subject matter worth enlarging as gift prints, for framing, or to submit to contests, salons, or likely markets.

FALL also brings with it those glorious days for color shooters, when summer foliage turns from green to brilliant reds and yellows, and both still and movie photographers can record these autumn hues on natural color film. Trips to forest preserves and wooded areas will provide plenty of material for those who live in built-up sections of large cities and towns.

As we have mentioned many times before, amateur photography is now a year-round hobby. Camera clubs and other groups have made fall and winter picnics and field trips a part of their regular picture taking activities. Such outings pay big dividends, and we have seen the growing interest in them reflected in both the black-and-white and color exhibitions everywhere. Hiking boots and sports clothing have also become accessories for the photographer. Though fine pictures are always to be found near home, the quest for unusual subject matter attracts the camera owner to more remote and less frequented places on weekends and holidays. So the crisp, autumn days ahead will again find thousands of amateur photographers exploring the great outdoors for new subjects to record on film. Will you be among them?

SPEAKING of picture subjects, there has been much discussion during the past few years in regard to salons and the pictures hung in these shows. Some critics claim there is too much duplication and not enough new ideas that represent original thinking on the part of the makers. It is not our intent to start a fresh debate on the subject, but rather to make a few passing comments.

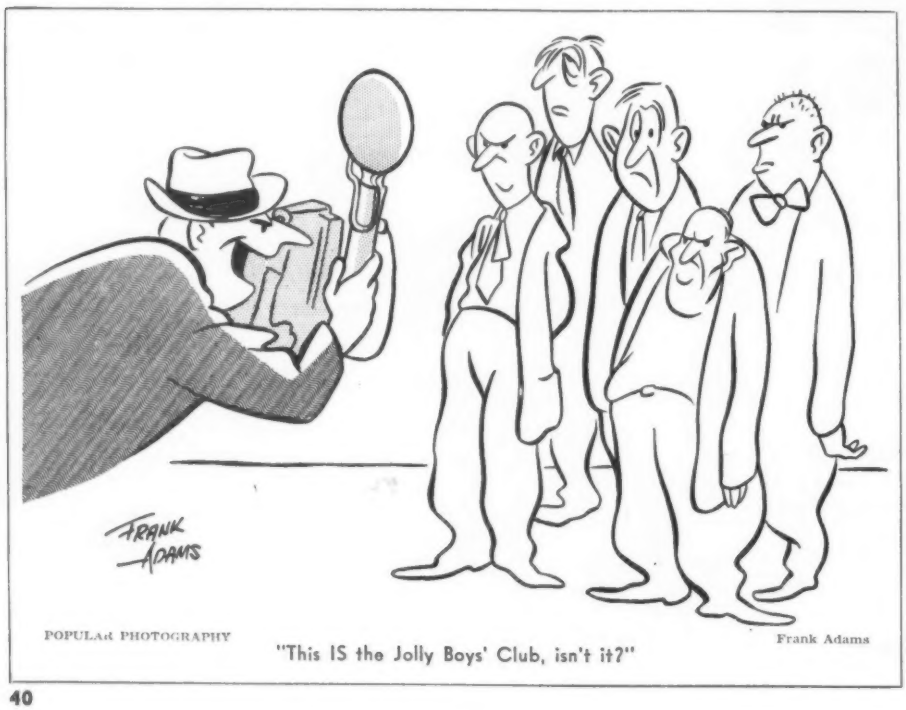
To those who have not seen a salon exhibition for some time we are glad to say that more and more new ideas are to be found among the accepted prints, which is probably making the competition tougher for those who are re-taking and submitting subjects that have been done many times before.

Generally speaking, salons do not limit or specify subject matter, and therefore you are likely to see a good many prints in one exhibition that you may have seen in another. We recently noted with interest an entry form for the First "All-Colorado" Salon of Photography, which is being sponsored by the Denver Council of Camera Clubs. Although entrants are not limited to Colorado residents, pictures submitted must have pictorial interest pertaining to Colorado—its scenery, agriculture, rural or urban life, sports, industry, etc. Exhibitions of this type, though they eliminate entries of a general nature, provide a central theme that will interest those attending the showing and inspire picture makers in need of ideas. While we do not think that all salons—or contests—should specify a given theme or subject, a few will serve to give some variety to the exhibitions and encourage the making of more pictures "with a purpose."

NOW that American magazines are again finding their way to distant parts of the world, correspondence from readers abroad is on the increase. Letters contain interesting reports of photographic progress everywhere, and we hope to bring you some stories dealing with amateur and club activities in other lands. One letter from Tokyo informs us that photography there is an engrossing hobby which has greatly increased in popularity since the war, along with other interesting information. We would have liked to reply to this friendly reader—apparently a G.I.—but he forgot to sign his letter or include a return address.

WE TALKED about fall field trips and taking pictures in more remote spots, but for those who like to document their own home towns we bring you in this issue a story on shooting city scenes by Art Haug, our staff photographer, whose fine collection of Chicago views will soon appear in book form. Also in this issue, a how-to-do-it story on photographic makeup for home portraiture by one of Hollywood's leading makeup artists. Don't miss it.

—*Frank Fenner, Jr.*



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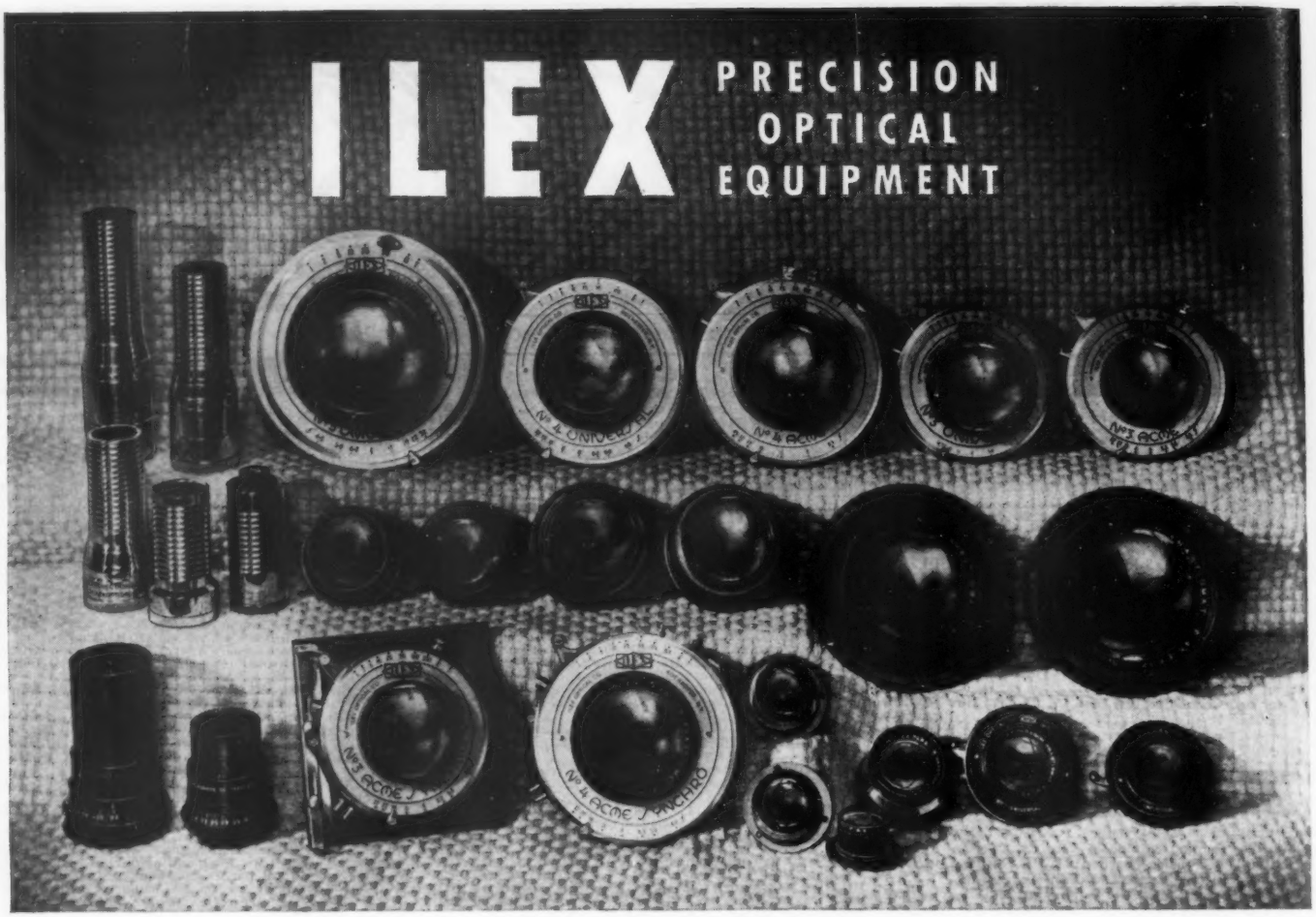

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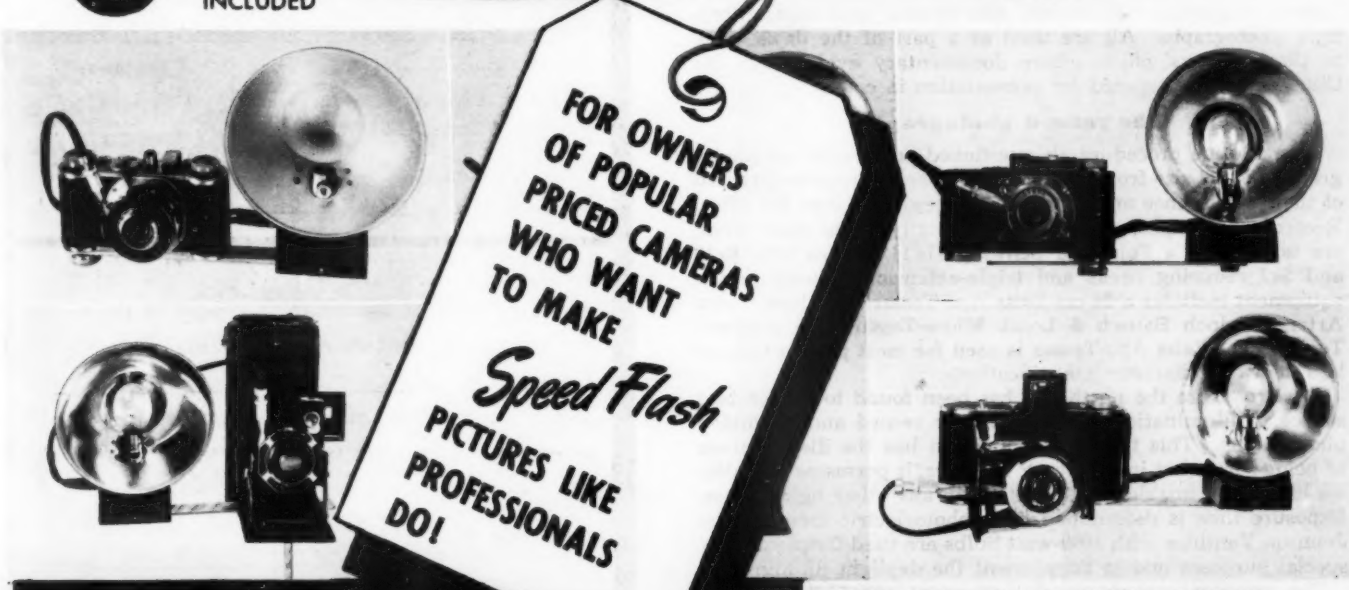

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PHOTOGRAPHY Foils the Forger

By DONALD DOUD

IN A recent San Francisco trial Alfred Cline, often referred to as the "Twentieth Century Bluebeard," was convicted of forgery on nine counts and sentenced to 126 years in prison. Law enforcement authorities believe that Cline may have murdered as many as fifteen women, but by cleverly concealing evidence of his actions and disposing of the victims' bodies by cremation, he was able to escape a murder charge.

Cline, however, was unable to escape the damning evidence of forgery uncovered by scientific document photography. It was proved conclusively in court, through the medium of infrared photography, that Cline had altered a grant deed by erasing his wife's name and substituting his own as grantee.

This case serves to illustrate how scientific document photography contributes to the administration of justice and why properly made photographs are almost universally accepted today as evidence by the courts.

Although highly useful in its field, the infrared photograph is only one of a number of specialized types of photographs used in questioned document work. The others include exact-size record, magnified, ultraviolet, side-lighted, and transmitted-light photographs. All are used as a part of the day's work in Clark Sellers' office, where documentary evidence in the Cline case was prepared for presentation in court.

The record photograph

As a routine procedure all questioned documents are photographed exact size front and back in order to preserve a record of their appearance and condition as they come into the office. Record photographs, as well as the majority of the other types, are taken with a Folmer & Schwing 11x14 camera with 8x10 and 5x7 reducing backs and triple-extension bellows. Lens equipment includes a 24-cm Zeiss Apo-Tessar, a 14-inch Goerz Artar, a 3-inch Bausch & Lomb Micro-Tessar, and a 4-inch Tessar. The Zeiss Apo-Tessar is used for most photographs of less than four diameter magnification.

Daylight from the north sky has been found to be the best source of illumination for most of our record and magnified photographs. This type of illumination has the disadvantage of being somewhat inconsistent; however, it possesses a quality we have been unable to duplicate with any other light source. Exposure time is determined by a photoelectric meter. Two Johnson Ventlites with 1000-watt bulbs are used frequently for special purposes and to supplement the daylight illumination.

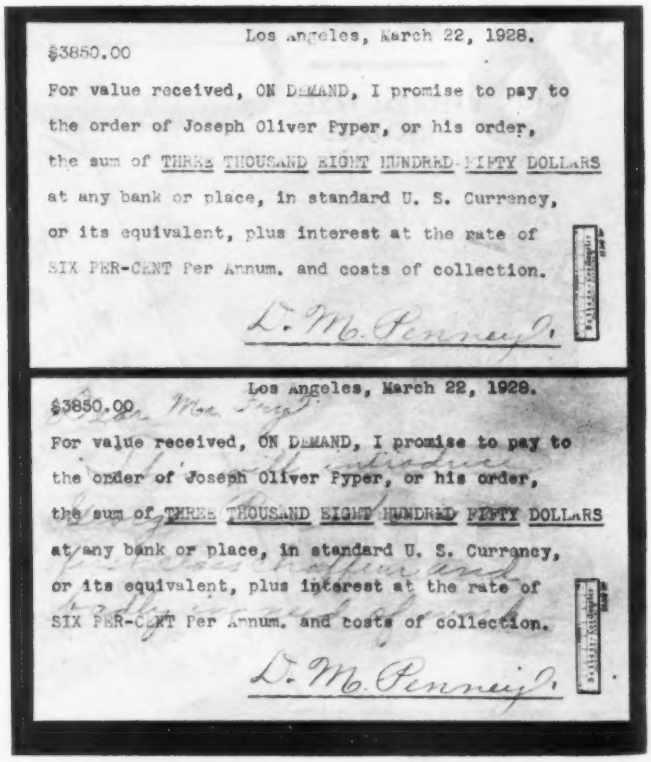
The amateur without much equipment and also the more advanced photographer can profit from the copying technique used by our office. The use of daylight does away with the necessity for artificial lights and produces negatives of beautiful quality. The only requirement is that an accurate meter reading be obtained from the original before the exposure is made.

Photographs outside the office are taken with portable 4x5 and 5x7 record cameras equipped with built-in lights. These are similar to fingerprint cameras used in police work. For larger areas, a 5x7 Graflex or a view camera is employed.

We have found Commercial Ortho and Panatomic-X films to be best suited for most document photography. Development is in DK-50 or D-76. Contact prints are made on Azo double-weight glossy paper and developed in Dektol diluted 2 to 1.

Magnified photographs

Similar to the record picture but different in purpose, the magnified photograph enlarged 1½ to 15 diameters is often of



Los Angeles, March 22, 1928.

$3850.00

For value received, ON DEMAND, I promise to pay to the order of Joseph Oliver Pyper, or his order, the sum of THREE THOUSAND EIGHT HUNDRED FIFTY DOLLARS at any bank or place, in standard U. S. Currency, or its equivalent, plus interest at the rate of SIX PER-CENT Per Annum. and costs of collection.

D. M. Penney Jr.

Los Angeles, March 22, 1928.

$3850.00

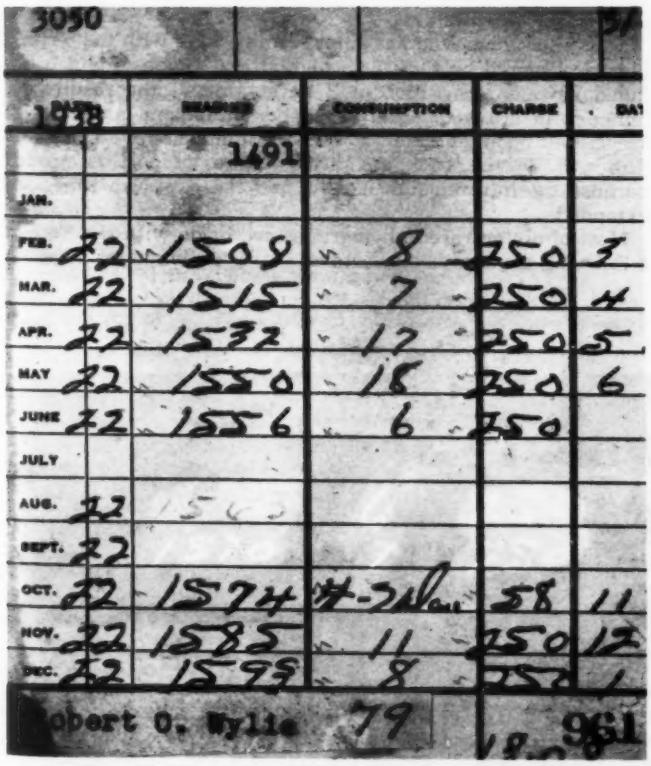
For value received, ON DEMAND, I promise to pay to the order of Joseph Oliver Pyper, or his order, the sum of THREE THOUSAND EIGHT HUNDRED FIFTY DOLLARS at any bank or place, in standard U. S. Currency, or its equivalent, plus interest at the rate of SIX PER-CENT Per Annum. and costs of collection.

D. M. Penney Jr.

The promissory note (above), when photographed under ultraviolet light (below), discloses a harmless letter of introduction reading "Dear Mr. Fry: This will introduce George Price who is a first class chauffeur and badly in need of work." Though eradicator removed visible writing, iron in the ink permeated the paper fibers and was revealed by ultraviolet.

Clark Sellers, president of the American Society of Questioned Document Examiners, compares a sample of typewriting with specimens from master file. Internationally known, he heads a Los Angeles firm that examines and photographs documents.

great value. The lower magnifications are ordinarily used in preparing "cutout" charts for court use. Demonstrations of this kind are made by cutting letters and words from photographs of both questioned writing and genuine writing and placing them side by side for comparison. These setups, or "juxtaposition cutouts," then are re-photographed and giant bromide enlargements are made from the negatives so that jurors can clearly see the identifying characteristics of the writing which is in question. It is important to make all of the prints with exactly the same degree of enlargement, so that



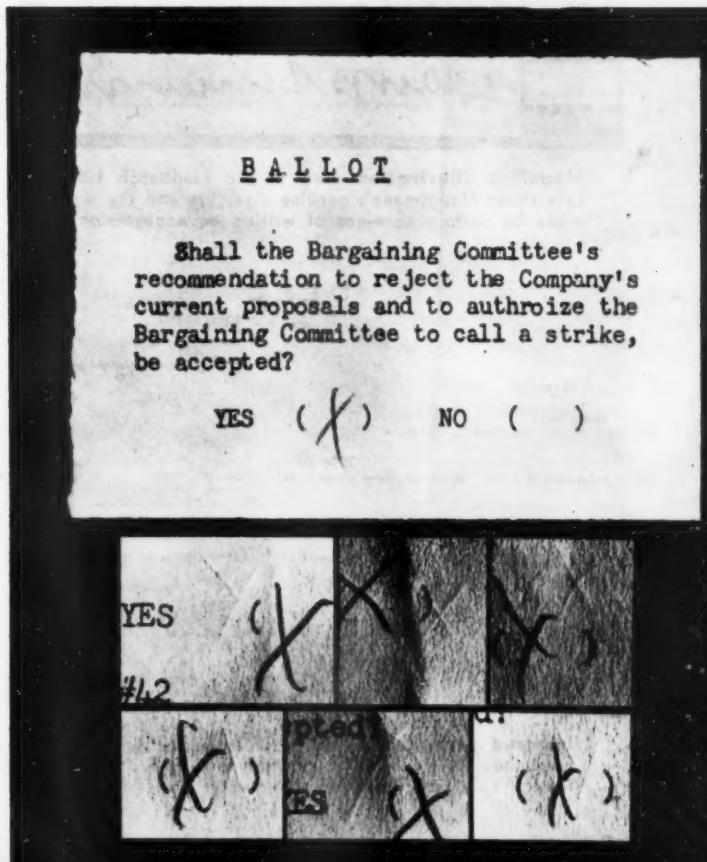
3050

DATE 1938		READING	CONSUMPTION	CHARGE	DAY
		1491			
JAN.					
FEB.	22	1509	8	250	3
MAR.	22	1515	7	250	4
APR.	22	1532	17	250	5
MAY	22	1550	18	250	6
JUNE	22	1556	6	250	
JULY					
AUG.	22	[illegible]			
SEPT.	22				
OCT.	22	1574	[illegible]	58	11
NOV.	22	1585	11	250	12
DEC.	22	1599	8	250	1
Robert O. Wylie		79			961

Eradicated entries were recovered by fuming the sheet with chemicals. The vapor reacted with the remains of the ink, causing the writing to appear when document was photographed by ultraviolet light. There are few persons highly qualified in the exact profession of document examining. For most beginners, the art can best be learned in training under an expert.

Author Donald Doud, assistant to Clark Sellers, takes an exposure reading of a document. The camera is an 11x14 Folmer & Schwing equipped with a reducing back and triple extension bellows. Side lighting is provided by the stand at left.

Side-lighted photograph was brought into court as evidence in a famous labor dispute to prove conclusively that the ballot box was stuffed. Note the "ghost marks" or indentations which were caused when ballots were marked illegally while they were stacked in a pile. If ballots had been checked separately by individual voters, the marks would not appear.



BALLOT

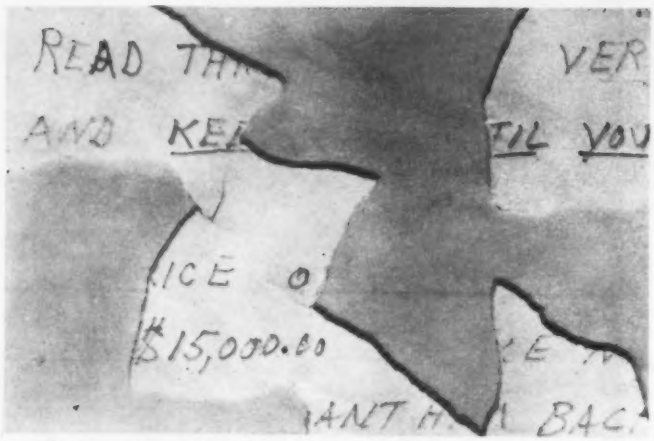
Shall the Bargaining Committee's recommendation to reject the Company's current proposals and to authroize the Bargaining Committee to call a strike, be accepted?

YES (X) NO ( )

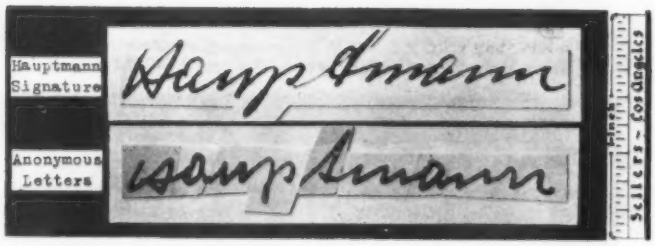
YES (X) (X) (X)

#42

(X) (X) (X)



Recovered portion (above) of an extortion note swallowed by a kidnap suspect checks with the side-lighted picture (below) of the back side of second sheet from the writer's note pad, printed in reverse. The suspect failed to destroy this page, and the indentations on it disclosed the original letter.



Magnified illustration used in the Lindbergh kidnaping case shows Hauptmann's genuine signature and the signature made by cutting blow-ups of writing on anonymous letters.

the letters will fit together when assembled.

In the Lindbergh-Hauptmann kidnaping trial, the enlarged side-by-side comparison of Hauptmann's genuine writing with the writing on the ransom letters proved conclusively that Hauptmann had written the letters and prompted him to admit, "Dot handwriting is the worstes thing against me."

Photographs of greater magnifications, from 3 to 15 diameters, are taken to disclose evidence of minute patching, unusual stops, faulty line quality, and other evidences of forgery. Magnified photographs offer another novelty for the amateur. Ordinary objects take on an entirely new and sometimes surprising aspect under magnification, which also can be done with daylight illumination. The only equipment necessary is a camera with double or triple extension bellows, a firm camera support, and a lens of shorter than normal focal length, if considerable magnification is attempted. When using a short lens, stop down considerably. The lens is probably not designed for this type of work, and if not stopped down, it would fail to cover the larger film area. The exposure for magnified photographs will be considerably longer than normal. This is due to the necessary extended bellows on the camera and the consequent falling off of the image brightness at the film plane.

Infrared photography

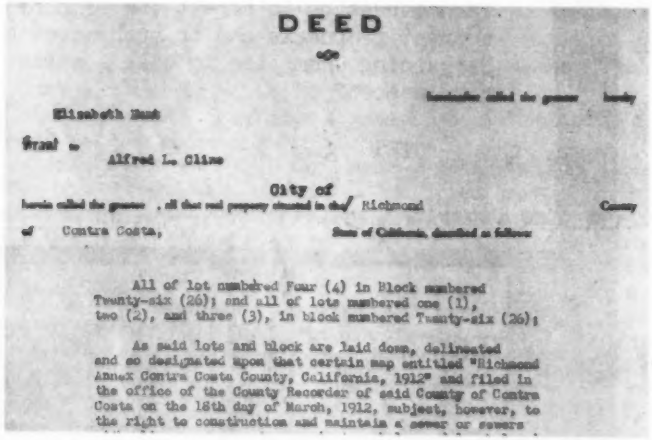
Infrared photography, as Alfred Cline belatedly learned, often plays an important part in uncovering hidden evidence. This type of photograph is taken as a matter of routine in our office when it is suspected that erasures have been made in documents.

If pencil writing is erased, the chances are excellent that the original writing will be recovered. This is due to the penetrating quality of the infrared ray enabling the film to record the presence of graphite granules that have been pushed into the paper in the erasing process.

Forgeries by the tracing process can often be detected by infrared photography. The pencil or carbon outline the forger used as a guide will often show through the upper ink stroke, or occasionally the infrared ray will filter out the ink stroke itself, leaving only the tell-tale pencil outline. Similarly, inks that appear the same to the *naked eye*, but which actually are chemically different, may be distinguished by the *camera's eye* through the medium of infrared photography. The versatile infrared may also be used to reveal the original writing on charred documents.

The cameraman who has an old family bible with the writing almost obscured by time, or a highly prized picture which has faded beyond recognition, will be amazed at the results obtained with infrared. And expensive equipment is not necessary: Two floodlights and a red (A) filter used with infrared film will do the trick. A firm camera support is needed because the infrared film is slow and the exposure times are extended.

Most of our infrared photographs are made with the Folmer & Schwing camera using Eastman (*Continued on page* 94)



DEED

Elizabeth Hunt

Grant to

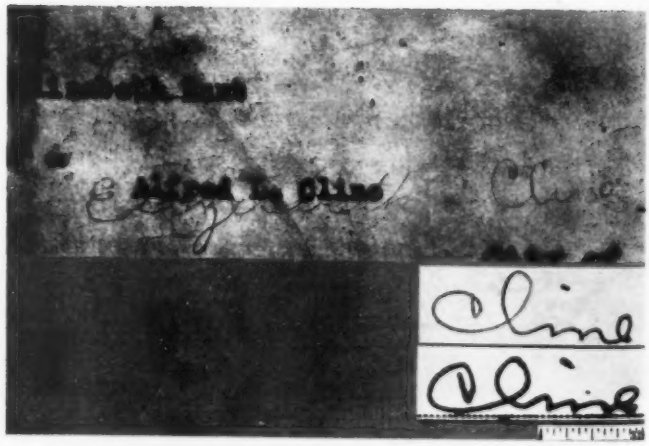
Alfred L. Cline

City of

Richmond County of Contra Costa,

All of lot numbered Four (4) in Block numbered Twenty-six (26); and all of lots numbered one (1), two (2), and three (3), in block numbered Twenty-six (26);

As said lots and block are laid down, delineated and so designated upon that certain map entitled "Richmond Annex Contra Costa County, California, 1912" and filed in the office of the County Recorder of said County of Contra Costa on the 18th day of March, 1912, subject, however, to the right to construction and maintain a sewer or sewers



Infrared photograph (right) indicates Alfred Cline's forgery attempt. After marriage to Elizabeth Hunt, Cline persuaded her to change her deed to her married name and drew up a deed on which he wrote in pencil "Elizabeth Hunt to Elizabeth Cline." She signed; he erased these names, typed in those shown (left). Infrared revealed erasures. The bottom signatures match erased "Cline."

WE INTRODUCE...

Marion Charles Hatch

A COW, a borrowed camera, and The Great American Novel played the major roles in the beginning photographic career of Marion Charles Hatch of Juliustown, New Jersey. To take up these seemingly disconnected elements one by one:

1. Hatch needed money so that he could have time to write The Great American Novel.

2. A friend pushed a camera into Hatch's hands one day and said: "Push this button." He did. And the picture was so good that the friend decided Hatch could make a quick fortune (with which to write TGAN) in photography.

3. The Cows? Well, they taught him photography.

This is how it all happened. Marion Charles Hatch had been a newspaperman. Once he was rewrite man for the AP; later he was managing editor of two picture newspapers for Cornelius Vanderbilt, Jr.—the *Illustrated Daily Herald* in San Francisco, and the *Illustrated Daily Tab* in Miami.

Later he sold himself to the fleshpots of Hollywood, doing several scenarios for cowboy thrillers. Then followed a period of unproductable (in the literal sense, they were never produced) play-writing. Just about the time he decided to start his novel, the bank account began to shrink noticeably. A friend (the one of whom he had taken the picture) told him that the way to make money was by photographing cows, and that anyone who could make *him* look good would assuredly do well by the bovine beauties.

It seems that the friend knew a man who raised prize cattle. These cattle are offered for sale in advertisements in catalogues. A picture which would sell an $800 cow for $2,000 also would be profitable for the photographer. And, since all cows look alike, the job should be easy. So, our hero hied himself off to a camera store—and looked at the mysterious wares. Well, since he'd been a newspaperman he knew what a Speed Graphic was.

"Give me," he said to the clerk, "a Speed Graphic and everything to go with it. I'll be back at 2 o'clock to pick up the stuff."

The next step was to read all the little books which came with the equipment and which explained how to use the equipment. Then he whipped off to Maryland, certain that his fortune was made. There followed a brief tilt with the cowbarns which ended in ignominious defeat; for although he made the cows look pretty enough in his pictures, he didn't pose them right. And the stance which shows Bessie's points to the prospective buyer is the whole reason for making the picture in the first place.

Defeated in the attempt to obtain classic cow poses, he was faced with an even smaller bank account and a still undernourished novel. Well, reasoned Hatch at this point, people spend money for pictures of their children, don't they? So, he made up a book of pictures of a friend's child. Then came the problem of asking for work. He took the sample book under his arm and departed for Long Island to ask the friend for advice. On the way he met three women friends and showed them the book. All three gave him orders, ranging from $75 to $100 each. Since that time he has had

(Continued on page 90)

Hatch has titled this shot, "It's Spring Again," and feels there's no better way of making children happy, and parents miserable, than suggesting a bedspring leap. 2¼x3¼ Speed Graphic, with two speedlights, Ansco Superpan Press film *f* 16.

HOYNINGEN-HUENE makes a PORTRAIT

George Hoyningen-Huene is a name not new to photography. Russian born, Hoyningen-Huene had an American mother, an English education, art training in France, and has explored virtually every country in Europe, and many in Asia and Africa. Most well known for his photographic work in women's fashion magazines, he is also the author of the picture books "Hellas," "Egypt," "Mexican Heritage," and "Baalbek and Palmyra."

Hazel Brooks, Enterprise Studios' new star, sits patiently as a backlight is arranged to accentuate the brilliance of her veil.

By TIMOTHY STRATTON

THREE hundred photography students at Los Angeles Art Center recently had George Hoyningen-Huene, internationally known photographer, as a guest lecturer. Huene brought with him Hazel Brooks, Enterprise Studios' star who spent six months as a Conover model before Hollywood recognized her. She is copper-haired, green-eyed, tall and sveltely slim, and Huene claims she is the ideal photographic subject.

To back up his belief that she makes an ideal photographic subject, Huene used her to demonstrate the procedure followed in a typical commercial fashion or glamour assignment. After posing her in several ways, and under varying lighting conditions, he set out to make the portrait shown on the opposite page, explaining his procedure as he went along. Following his theory that the pose is all important, his model's position was first determined, and then the lighting set up. His backlight, key or main lighting, and fill-in lights were arranged, and lights to accentuate special features of the photograph, such as veiling and straw hat, were then set. After this was done, his exposure readings were taken, and Hoyningen-Huene was ready to make a portrait.

In the course of his lecture, Huene, who has posed more beautiful women than the loneliest love-starved male ever dreamed of, informed the Art Center students that he is not pleased with the present crop of glamour pictures turned out by members of his profession.

His opinions on glamour and fashion photography—two fields whose techniques are in many ways (*Continued on page* 156)

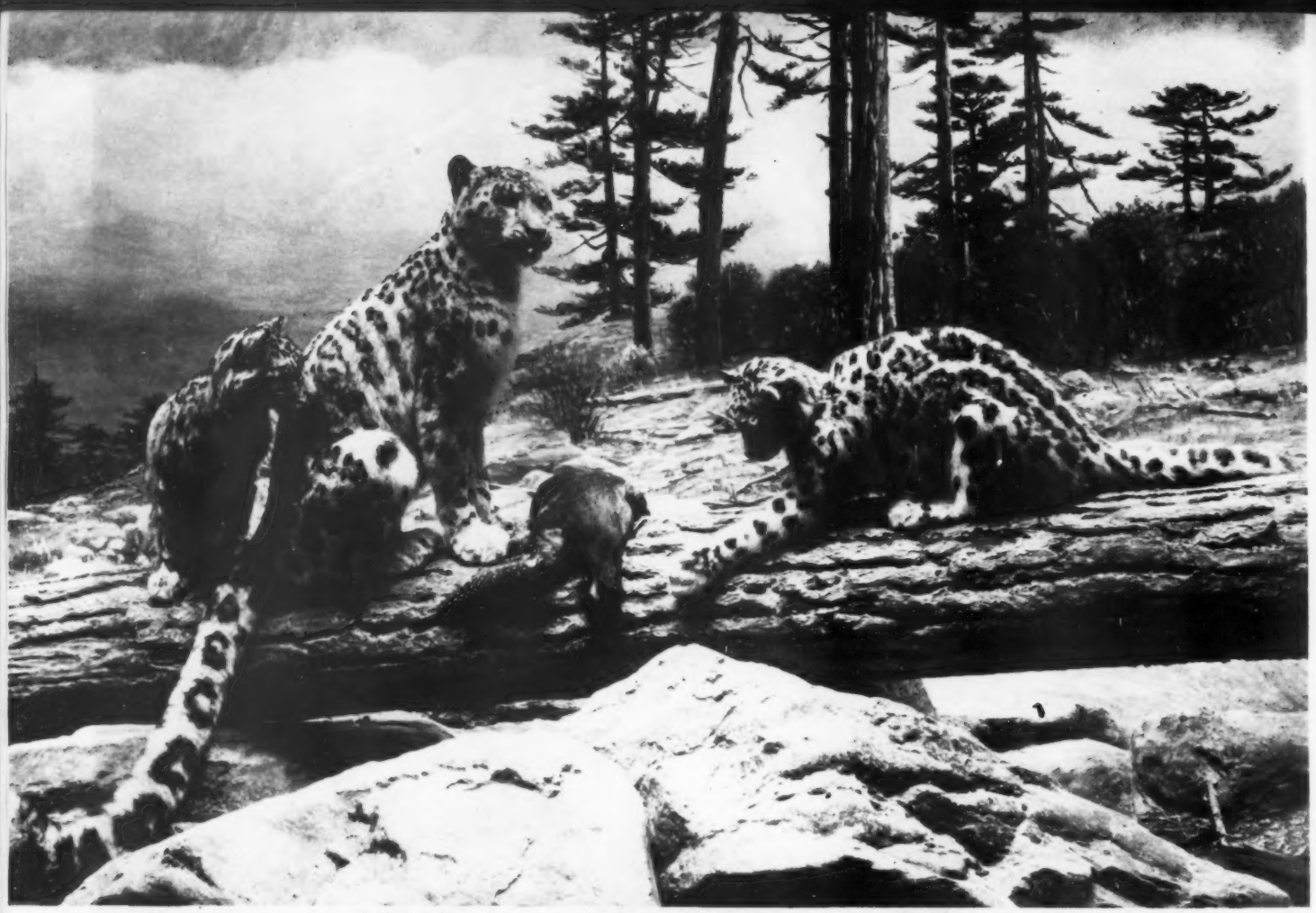
With his Rolleiflex ready, Hoyningen-Huene takes a meter reading on his model's skin. Note the bare bulb backlight.

A "dinky-inky" is placed to lessen the shadow cast by Hazel Brook's hat. This tiny spotlight produces sparkle in her eyes.

Worth all the trouble, the final portrait of Hazel Brooks by Huene has delicacy, detail, and luminescence.

Placing the main light requires great care, since Huene must light the veil, yet not create too great a shadow on the face.

Watching every move, photo students at the Los Angeles Art Center listen as Huene has a last word with his model.



Snow leopards, in a setting which simulates their natural habitat, were photographed in the Chicago Natural History Museum.

Here's a chance for you to lead your own photographic "safari," for museums in local communities offer an opportunity to

SHOOT BIG GAME

By JOHN W. MOYER

In Charge, Films Division, Chicago Natural History Museum

THE THRILL OF AIMING the gun, then stopping a fierce Bengal tiger dead in his tracks is one that most of us can only dream about. Big-game hunters find their trophies by traveling many tedious miles at the cost of much time and more money, but the thrill of seeing the animal quarry in his natural habitat of distant wilds can be for all.

With a camera anyone can "shoot" big game, recording on film the "capture" of our most dangerous, mightiest, or shyest animals as they are found in their native surroundings. Lead your own expedition—a photographic "safari" to a local natural history museum and there, under the most favorable conditions and at little expense, hunt "trophies" that will equal any taken by famous explorers on long, hazardous trips afield.

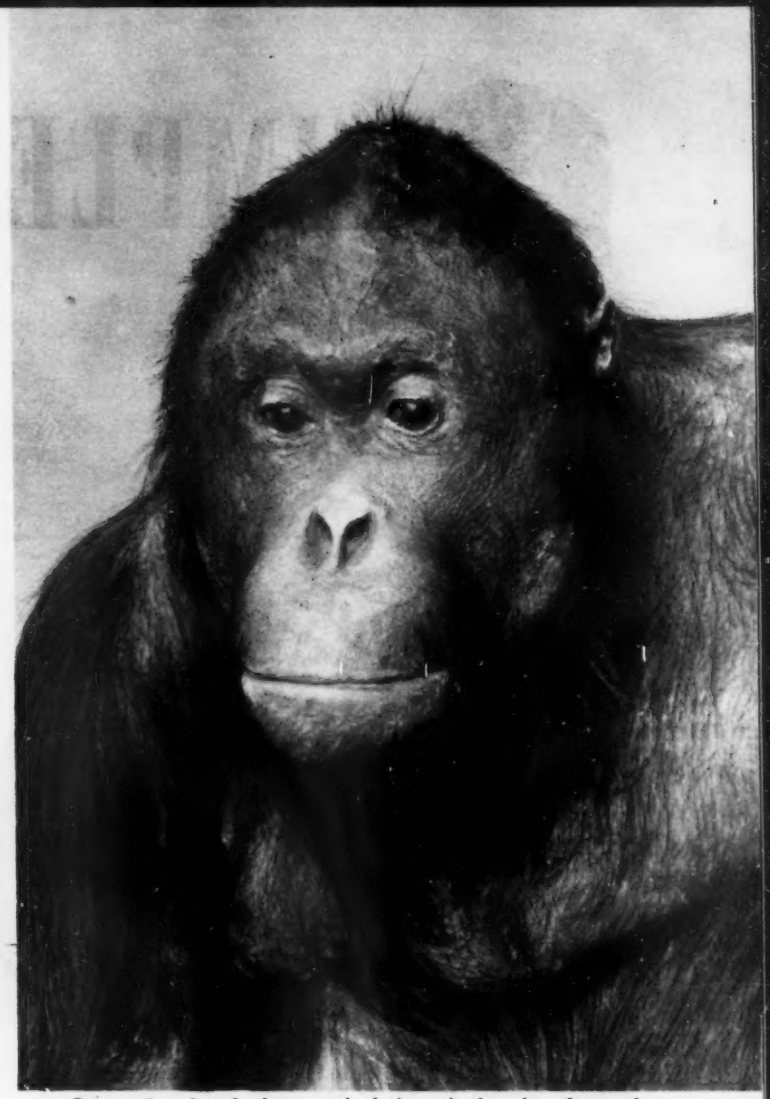
Although our larger natural history museums are found in New York, Washington, D. C., Chicago, Denver, and San Francisco, there are over 200 others scattered throughout the United States and controlled by states, communities, and universities. On your next vacation or business trip, plan ahead for a "camera expedition" and take your photographic equipment with you.

Photography in museums—either the art, science, or natural history museums—requires a workable knowledge of all fundamentals of photography differing somewhat from the photography of other subjects. At the expense of hundreds of thousands of dollars, museums are able to present the comprehensive story of man's genius. In painstaking arrangement and scientific display, the treasures of the universe and the fruits of invention, an entire panoramic progression of our search for knowledge, are offered to the sometimes unbelieving eye. Rare animals, exotic birds, strange fish from the brilliant depths of lost seas, those are big game for any camera; and with the resources of our modern museums at your disposal, the "hunting field" can measure 25,000 square miles by 10,000 years.

One of the first "musts," however, in the taking of photographs in museums, is to get the written permission of the officials in charge. There are several reasons for this restriction against indiscriminate taking of pictures. Many of the exhibits are the work of professional craftsmen and are copyrighted. Another, and elementary, reason for registering your intentions is to provide a check on who may be involved in the event of damages (to the expensive glass front of a case or to a costly exhibit, for instance) through careless handling of your heavy tripod, or of other equipment you may be using.

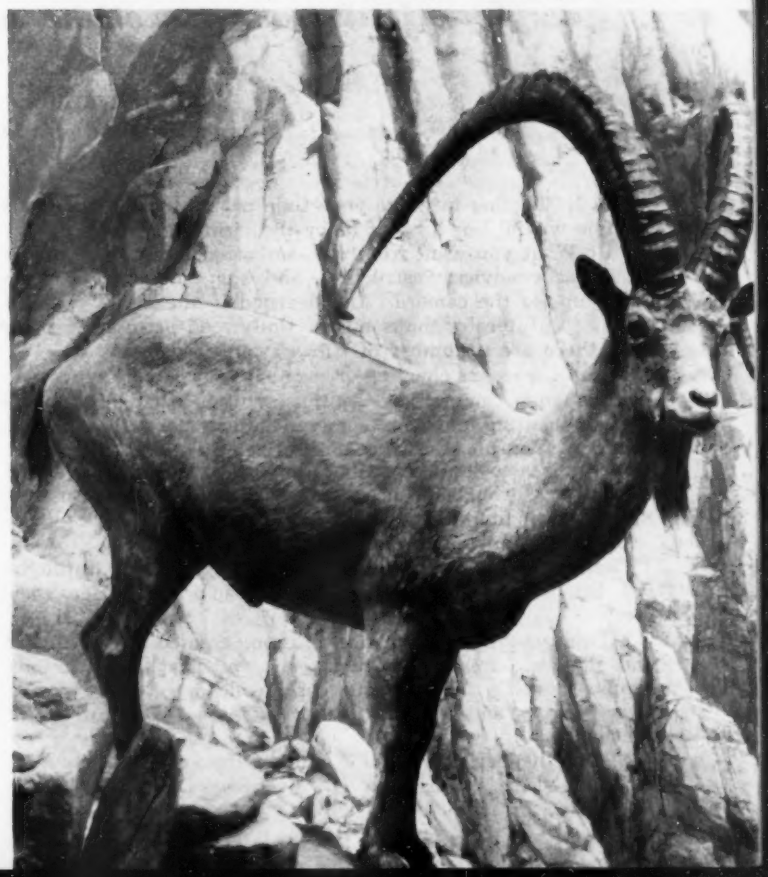
Emperor penguins stretch their necks and peer curiously at one another in a diorama resembling their home in the Antarctic.

Most important point in making of museum pictures is placement of lights so reflections do not appear in field of view.



Orangutan head photographed through the glass front of an exhibit, using a polarizing filter to remove the reflections.

Asiatic ibex. This magnificent specimen was collected by Kermit Roosevelt on a Chicago Natural History Museum trip to India.



...ON FILM

Museum photographs can be made with almost any camera. That is, any camera which together with the addition of all equipment necessary to get good pictures you find convenient to carry from exhibit to exhibit. The trend, today, is towards the miniature camera. Besides being easy to carry from place to place, the miniature has become an ideal camera for Mr. Average Photographer through the advent of color film in present day photography. Regarding the tripod, it is impossible to obtain museum photographs without a good, steady support. And the exposure meter should be one that you have used and with which you are well acquainted.

When the object of your photographic interest is the whole, or a part of the whole, of a graphically complex representation, a degree of caution is helpful. Museum exhibits, such as natural history habitat groups, are built to tell the story, and in your composition you can generally do no better than reproduce this same story design. Months of careful diagraming and planning were consumed in the construction of these groups by men who are artists and to whom accuracy is a touchstone. For this reason, a section of the exhibit, or a single animal in the group, may be built adroitly into your own story composition without fear of distortion. It may be that you wish to concentrate on some animal for the detail alone; well, you can get as close as possible, certain that, in museum photography, nothing in the exhibit is going to (*Continued on page* 108)

SIMPLE *Photographic*

Westmore advocates a basic rule—apply makeup and hairdress so that the distance between lip line and eye center is equal to distance between eye center and lowest part of the hair line.

First step in utilization of photographic makeup, with actress Eleanor Parker serving as model, is the careful application of a liquid foundation with either a small sponge, or with fingertips.

A master of makeup, who tells the tricks of his trade, gives you practical, easy-to-follow advice on enhancing your subject

By PERC WESTMORE
Chief Makeup Artist, Warner Brothers Studio

I'M NOT going to waste your time with a lot of "lacy-pants fine writin'" or a lot of fancy theorizing.

What you want from me—and what I can give you—is basic facts, advice, instruction, and suggestions on how to make up for the camera. And, learned in the many years of making up literally thousands of Hollywood actresses for the lens, there are a number of tricks I can pass on to you.

None of it means cheating or tricking your camera. It means helping your camera get the most out of what you've got. It means getting into your home or outdoor portrait, and even snapshot, the utmost of what natural beauty and glamour your model possesses—and, even more important, overcoming as far as possible, through the science and art and trickery of makeup, whatever limitations your model may have.

And that's enough preamble—so let's go! . . .

First of all, there are two major points to remember, throughout. One is basic concept; the other is basic practice. Here they are:

1. Beauty and glamour are illusion, created of highlights and shadows, creating in turn, contour. That's all. Sounds simple, but it's the ultimate basic concept of what you're after—beauty and glamour are *illusion* and you can *create* illusion.

2. And the basic practice is simply this: the *minimum* of makeup is the ultimate in effectiveness! Discard all other ideas you may have conceived or received. Drop all notions that the more makeup you pile on, the better the results. It's just the opposite: the *less* makeup you can use to achieve the illusion you seek is the ultra-effective. You'll see the wisdom of this as I break up the whole process of camera makeup into a series of specific items.

Basic foundation; face

The *most important* of all your makeup items (your camera is speaking!) is the foundation, the base. Get that right and it will be difficult to go wrong with the remainder.

For this, go right to your model's dressing table. Use the same foundation color she finds best for street wear. You don't need anything new, unless she is an "extreme"—either a very light platinum or bleached blonde whose skin tone and hair tone are so alike that the dividing line is lacking, or a brunette with deep olive skin, where the same defect exists, but reversed. For the ultra-blonde, get a foundation cream or liquid at least two shades darker than her normal street wear; for the olive-brunette, cream or liquid one shade lighter than street.

But for non-extremes, the model's regular foundation cream is all you need.

The trouble is, most women don't know how to apply foundation correctly. Here's how: (*Continued on page* 164)

MAKEUP

Eyeshadow is applied. Westmore uses a brush to lay in the eyeshadow, but fingertips will work equally well. After the shadow is placed, it must be blended in up to the brow line.

A studio portrait reveals the magic of makeup. Note the use and effect of such Westmore techniques as the "half-lash," the gleaming lips, highlighted nose, and line penciled on eyelid at lash-line.

A model, selected at random, poses for a set of pictures which are arranged to show how artful photographic makeup can help you to glamorize the average subject. The finished portrait was taken with proper lighting after Westmore completed his makeup work. Examine the short stroke pencil work on the eyebrows, use of a "lashline," and application of lipstick to improve the mouth's proportions. Use these tricks to improve your model's appearance.

In cities, people walk in canyons they have carved. A high window can give your camera a point of view and perspective it cannot achieve from street level.

←

CITY SCENES

The author is a young photographer whose picture book "Chicago" is being published late this fall. His photographs for this book, some of which accompany his article, are a sensitive and competent revelation of that city's manifold aspects of personality and people.*

By ARTHUR E. HAUG

Staff photographer, POPULAR PHOTOGRAPHY

THE scenes and settings of life in a city may seem drab, perhaps dreary and even commonplace to you, but if you tear away the veil of everyday familiarity and look at your city with the eye of a curious and questioning stranger, you'll find that you have both pictorial and documentary material in your own back yard.

Taking advantage of the scenes which surround you is not a new thought as far as photography is concerned, so I certainly didn't lack for

*CHICAGO, by Arthur E. Haug, with text by Robert Cromie. Being published by the Ziff-Davis Publishing Co., Chicago-New York.

Cities offer settings in depth, and a picture's perspective can be increased through use of a near point of interest to emphasize foreground, and to frame the scene.

Late afternoon sunlight backlights what city fathers of Chicago call the busiest corner of the world—State and Madison.

An old man sleeps in the sun, resting against his weathered and worn pushcart. Chicago's Maxwell street was the setting for this photograph, but you should be able to duplicate it in your town.

any inspiration in making this pictorial essay.

Chicago is a big and gusty town, famed in prose and poetry, and yet it had never before been pictured in a way which actually reflected the moods and facets of the city as it appeared to me. I found that a city was a living, breathing entity with its own history, its particular present and promising future, and I now believe that every city is a story in itself. Perhaps the thought of making city pictures will stir your imagination and curiosity, and you will be stimulated to do exactly that in your own home town.

The best course to (*Continued on page* 171)

Silhouetted against an evening sky, Grant Park's band shell is a strikingly dramatic subject. Be sure to include several night scenes in your collection of city pictures.

1. Here is a hackneyed and commonplace shot. The cheesecake may be considered pleasing, but the result is poor.

SOME TIPS...

from the press photographer

By ANGUS McDOUGALL and HOWARD J. SOCHUREK
Staff Photographers, The Milwaukee Journal

"WE'RE going to have a wedding shower for Ann a week from today. It would be grand if you'd take some pictures." The night arrives and the girls wait expectantly for you. They haven't even opened the gifts because you might want to catch them opening the packages. "What would you like to have us do?" they ask, and from here on it's up to you whether the pictures will be dull, or sparkling with reader interest.

The easiest and poorest way to get a picture is to crowd the girls onto a davenport in a straight line, give them nothing to do to create a center of interest, and tell them you're ready to shoot. The result is picture No. 2, in which they all stare at the camera with toothpaste grins except for one who forgets to look up. Leaving your flashgun on the camera caused a hard shadow to fall directly behind their heads, making it difficult to tell where hair ends and shadow begins, especially with the brunettes.

The light is extremely flat and doesn't give good modeling. Note also the unsightly hot spot caused by the flash bulb reflecting from the window background. If the light were held above and to one side of the camera, the distracting reflection could have been avoided.

You don't like this shot because it's too stiff and amateurish, so you try to improve your posing technique. You place the girls on the floor where the informal position makes them more at ease. By placing the gifts in the center of the group and partially opening them, you begin to get natural action. But what's your camera angle going to be? If you stand, holding the camera at eye level, the result is a confusing background in which the heads merge with the clutter of furniture as in shot No. 3.

Keeping exactly the same grouping, note in picture 4 how much the picture is improved by changing the camera angle. Don't be afraid to put the camera on the floor and stand on your head while focusing on the groundglass. Here is a good time to forget the range and viewfinders and use the ground-

2. This is the easiest, but also the poorest way to pose a group of girls. Note the bad shadows and toothpaste grins.

3. Placing the girls on the floor is a refreshing approach to the problem of pose, but the background is too cluttered.

4. Another floor pose, together with an improved camera angle and open flash lighting, provides a better picture.

5. By far the best shot is this view taken through a window of the group admiring gifts inside. The picture tells a story, and the girls seemingly are oblivious of the camera. Remember that an attractive window can frame an indoor, as well as an out-of-door scene.

glass. A look in your groundglass will show too much floor and no heads. Rather than tilt the camera up and thus distort perspective, make use of your rising front if you have a press type camera. Then forget a synchronized flash, take the flash gun off your camera and use the open flash technique.

If you have a Graphic, here is a chance to use that focal plane shutter which so frequently goes unused. After focusing and composing your picture with the front shutter open, stop your lens down, wind the focal plane shutter to T (for time) and insert your holder or filmpack. Withdraw the slide and hold it over the lens. Then release the rear shutter to 0 (for open) position. Hold flashgun high, and remove slide from front of lens and fire your flash. Then cover the lens with slide while releasing focal plane shutter to closed position. Note how much this technique has improved the picture. The open flash method has allowed the room light to produce natural highlights and shadows. The shadows from the flashbulb are hidden below the subjects and the hard shadows of the synchronized flash on camera no longer show directly behind the heads. Then, too, by having the prospective bride display the gift to the girls, you have a center of interest which naturally draws their attention. Facial expressions become relaxed as they forget the presence of the camera.

A hackneyed example of commonplace newspaper posing is illustrated in picture 1. Here the leg art angle is obtained by placing the girls on a hallway railing. The subjects are arranged in depth which is pleasing. Plenty of shapely limb exposure is considered pleasing by many, but the obvious defect in this picture is the unevenness of light resulting from the flash-on-camera technique. The near subjects have received too much and those in the background have received relatively little light. The problem in printing this photo was to balance the unevenness in lighting. The entire right half of the picture was exposed six seconds while the left half received double this exposure. The print is unavoidably gray in the left foreground and darker in tone in the right area.

A little ingenuity in the use of lights, props, and posing will produce something truly worthwhile for the album of the bride-to-be. Unusual posing and camera angle produced eye-catching picture No. 6. We decided to get a worm's eye view of the girls in a huddle admiring the gift iron. Because of the short camera-to-subject distance it was found that the normal focal length lens barely included the girl with the iron in the picture area. By having the girls stand on chairs only half of the circle of faces was included. Solution was the use of a wide-angle lens. The setup for this picture is shown in No. 7. Removing the reflector from the flashgun at the camera gave a more diffused, even light, and one (*Continued on page* 104)

Fritz Henle shoots the famed Don Cossacks in a set of pictures which are an object lesson in catching entertainment-in-action

Portraits such as this, of entertainers while they are so concerned with their activity as to forget the camera, should be a "must."

SINGING FACES

A light background serves to set off this member of the Cossacks who, leaping high in the air, is effectively framed by two other choristers.

PICTURE, if you can, photographer Fritz Henle dodging, Rolleiflex in hand, among some thirty-two gigantic Cossacks, some joyously racing up and down the melodic scale, some madly swinging in an energetic Russian dance. The noise is tremendous, the heat intense, and perspiration rolls from singers and photographer alike.

These fur-hatted, six-foot choristers are members of the Don Cossack Chorus, a singing group whose members have been working together happily for some twenty-five years. Russian-born, they took their oaths of citizenship some time ago, have achieved a democracy in their work and activities, and have an unwritten constitution which provides simple solutions for the many difficulties which arise during their world tours.

A practical one, it provides for such vital matters as the alternation of upper and lower berths, those who suffered wounds in the first world war automatically getting lowers; for changing seats, counter-clockwise every two hours; for classification of room-mates in hotels—the men divide into groups of smokers and non-smokers, light and heavy sleepers, snorers and non-snorers, poker players, bridge players, and those (*Continued on page* 100)

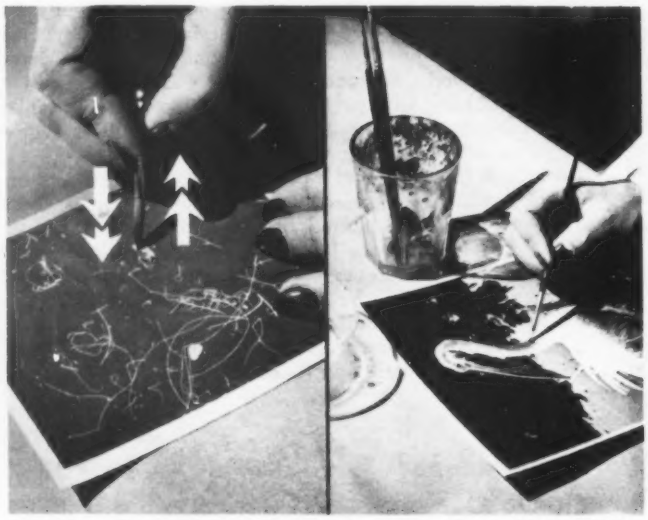
Facial expressions should be watched, and the photographer should constantly be alert for an opportunity to capture moments of emotion.

Closeups can be made doubly effective if the expressions of your subjects vary from face to face in their feeling.

The ABC's of ENLARGING

Photographs and Text
By JOSEPH FOLDES

Your finished print should be carefully spotted and tastefully displayed to be most effective



1 **The basic motion** used in spotting is shown above (left), arrows indicating direction of stroke. A "practice" print full of exaggerated imperfections is being used. A good working setup (right) includes ample light and a firm support.

WHEN the enlargement has dried it is ready for the finishing touches. Examination of the print may bring to your notice several small light or dark spots which do not belong there. An exaggerated collection of such spots or marks is seen in one of the illustrations to the left. The light spots are caused by dust or lint on the negative or on the printing paper. The dark spots are caused by pinholes in the negative, which allow tiny beams of raw light to come onto the enlarging paper.

Both kinds of spots must be removed from your print before you can display it, the light ones by means of brush and spotting colors, or pencil, the dark ones by means of an etching knife. For this work you will need the following materials:

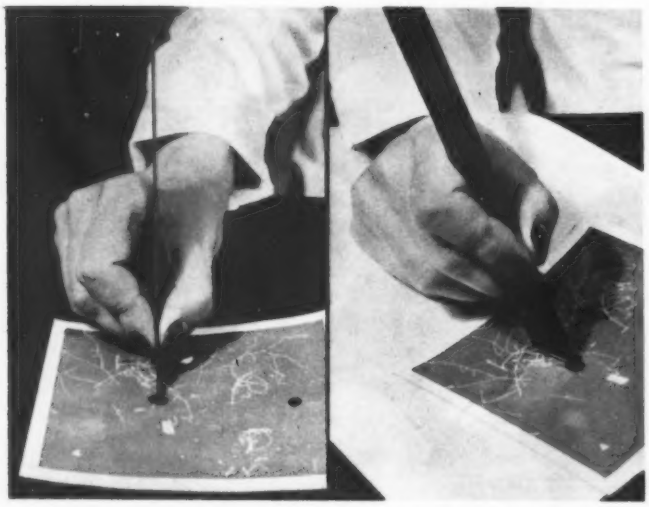
Retouching colors. These are available at most photo supply stores, in several forms: disks, liquids, sticks, etc. They all come with printed instructions for their use.

Brushes. You will need several good ones, preferably of sable or camel hair, the quality being necessary if you are to get a good point for delicate spotting work. I would suggest purchasing at least three—one No. 00, one No. 2, and one No. 5.

Pencils. Any good pencil really will do, but a No. 4H and a No. HB are recommended. The points should be quite long and sharp.

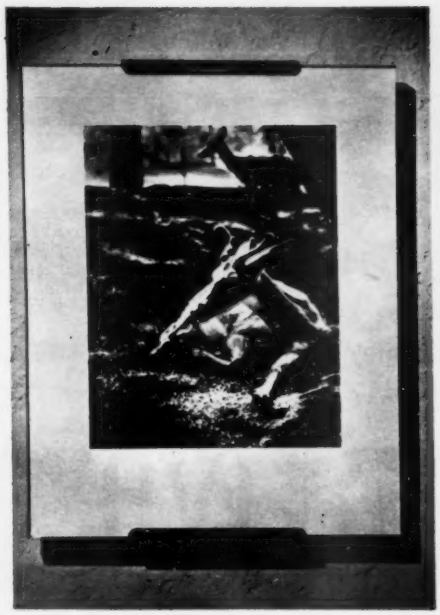
Water container. This should be made of glass, and can be quite small.

Etching knife. Get one of the etching knives made for the



2 **Dark spots** can be removed with an etching knife, which is held as shown to shave off the emulsion. The knife must be extremely sharp for good results. The dark spots can be avoided by spotting out pinholes in the negative before printing.

3 **Varnishing** the print protects any spotting which may have been needed, and also produces an increased brilliance of tone. Special print-varnishing solutions can be bought ready-made, although some amateurs have their own pet concoctions.



4 **Three effective methods** of displaying prints are shown above. At the left is an unobtrusive frame. In the center is one of the adjustable "Braquettes," which permit rapid interchange of various sized prints when desired. The standing frame at the right is made of transparent lucite, and holds the print between two sheets of glass. It is suitable for use on desks, tables, and dressers.

5 **Two strips** of wooden or metal molding can be fastened to the wall to provide exhibition space in your own home. Prints can be interchanged readily where this arrangement is used.

6 **A "photo tray"** is an interesting novelty. It is easily made by placing the print in a frame which is somewhat heavier than you'd use otherwise, then attaching handles at each end.

purpose, such as are sold in photo supply stores. In a pinch you can use a single-edged razor blade, but this is never so satisfactory as the real article.

Sharpening stone. I recommend the kind known as "Hard Arkansas Oil Stone," which does very nicely for sharpening the retouching knife. A small bottle of light machine oil will be needed for lubricating the stone.

Spotting is done on a steady table, under adequate glareless lighting. Arrange your tools and materials in such a way that they will be convenient, but keep the sharpening stone and the oil out of the way or you'll be apt to smear your print. When it comes to diluting or moistening the spotting colors you may find it best to use saliva, as so many professionals do. If you prefer not to use this technique, you can prepare a synthetic liquid, or medium, composed of one part gum arabic to about 20 parts of water.

By way of beginning the actual spotting, wet the brush and pick up some retouching color on it. Then take a sheet of white writing paper and wipe the brush on it with a twisting, pulling, motion. This serves to remove excess color, it shapes the brush to a fine point, and it shows you the shade or tone of the spotting color on the brush.

The shade of the color on the brush at any particular time is very important, since it must match the shade or tone of the print area in which the spotting is to be performed. If you find that your brush tone is too light, pick up some color on the brush. If it is too dark, dilute it very slightly. If the color doesn't match (as in the case of a toned print), you'll have to mix your colors until it does, and this is apt to mean using several different spotting colors in combination. Black and sepia are the most common, and will handle most assignments singly or mixed. Various commercial kits include such color combinations as black, reddish brown, and blue, which will combine to make just about any color you may need.

When your test stroke on the sheet of writing paper shows you that the proper tone and color have been achieved, you're ready to work on the print. Spotting is not difficult. Touch the well-pointed brush to the light spot. Then lift it up and touch it again right next to the spot you touched previously. Keep on doing this, building up a patch of color over the light spot until the latter disappears.

The most important thing is that you perform the work by touching, then lifting, then touching, and then lifting the brush again, in a series of controlled, almost vertical, motions, never pulling the brush across the surface of the print. If you will look through a magnifier at a good job of spotting you'll find that it is made up of many tiny dots, which appear at normal viewing distance to be a solid mass of tone.

While the use of spotting colors is the correct method for removing light spots from a print, some people employ pencils to save themselves time and effort. A good job can be done this way, but its disadvantages are (*Continued on page* 173)

Nine to Five

Pictures

Lonely and forgotten, an old man sits in shadow, wrapped against the world. Kurt Wachsman shot this on the steps of St. Patrick's cathedral, New York.

NINE TO FIVE—this is the phrase that has been accepted as the symbol of the work-a-day week, those days when leisure time activities are put aside regretfully until the week's end, and one is occupied with the hustle and bustle demanded by school or job.

While it is true that these words have come to mean commerce and routine in our world of today, the time they encompass can afford you a wealth of new picture material, and the few minutes spent taking advantage of the scenes which surround you in your everyday adventures will repay you for carrying your camera on these busy days.

All that this requires is the will to watch, and capture on film those passing moments and scenes during the day which often are not to be found during leisurely week-end hours.

Perhaps it might be a picture of the scurrying crowds hastening to their offices, perhaps it's a sunset at the far edge of a big city canyon, perhaps a fragment of architecture where time and light have laid their hand and stained the bricks with a delicacy of tone.

Our picture section is chosen this month from photographs which show the pictures that can be made in the hurry of a work-a-day world—some during work, some before, and some after. All prove, however, that every day offers opportunities for your camera, and that a few minutes of your time is not too much to spend with photography. For technical data, see Notes on the Picture Section.

It's 8:00 A.M., and shadows are long as workers turn their backs on the sun, and start on their nine to five routine. K. V. Arntzen found in an early morning corner in Los Angeles the material for a successful salon print. →

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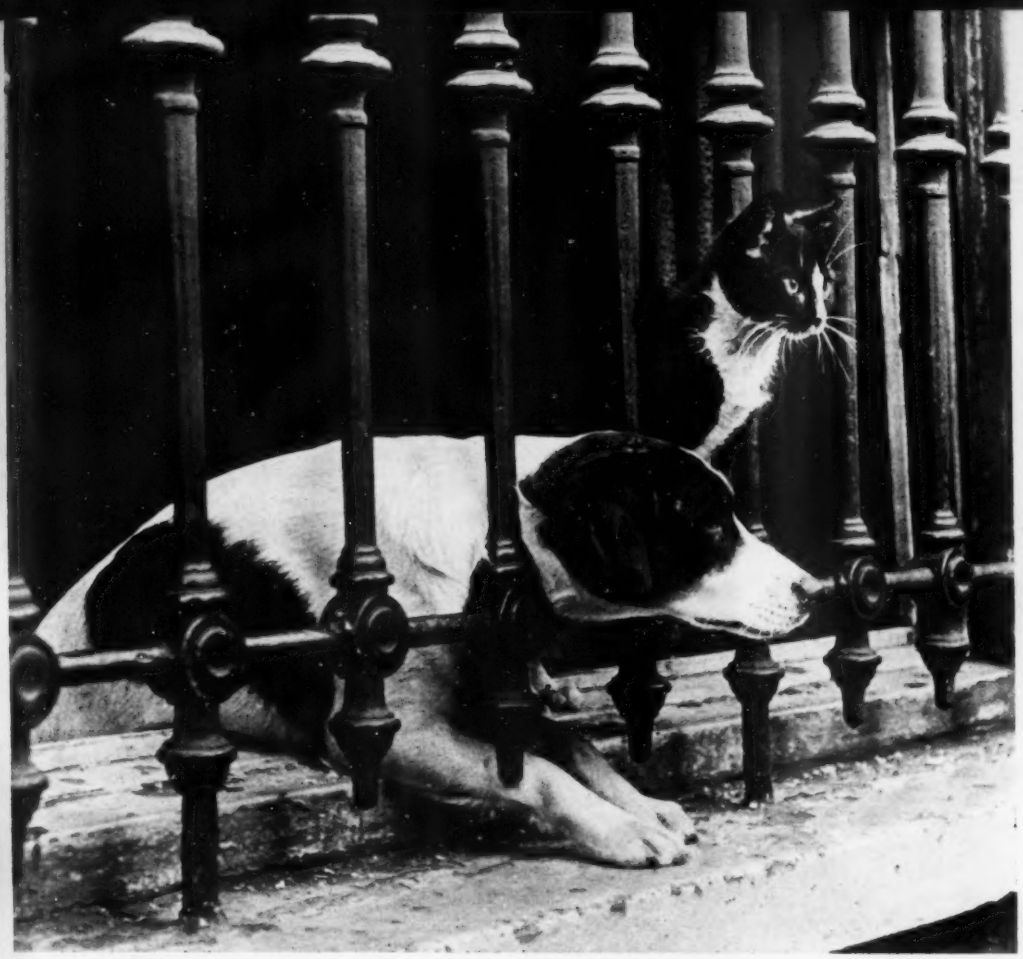
A New York open air art show in Greenwich Village was the setting for this picture by Joseph Vilella. Lunch-time walks well may be the source of many fine photographs.

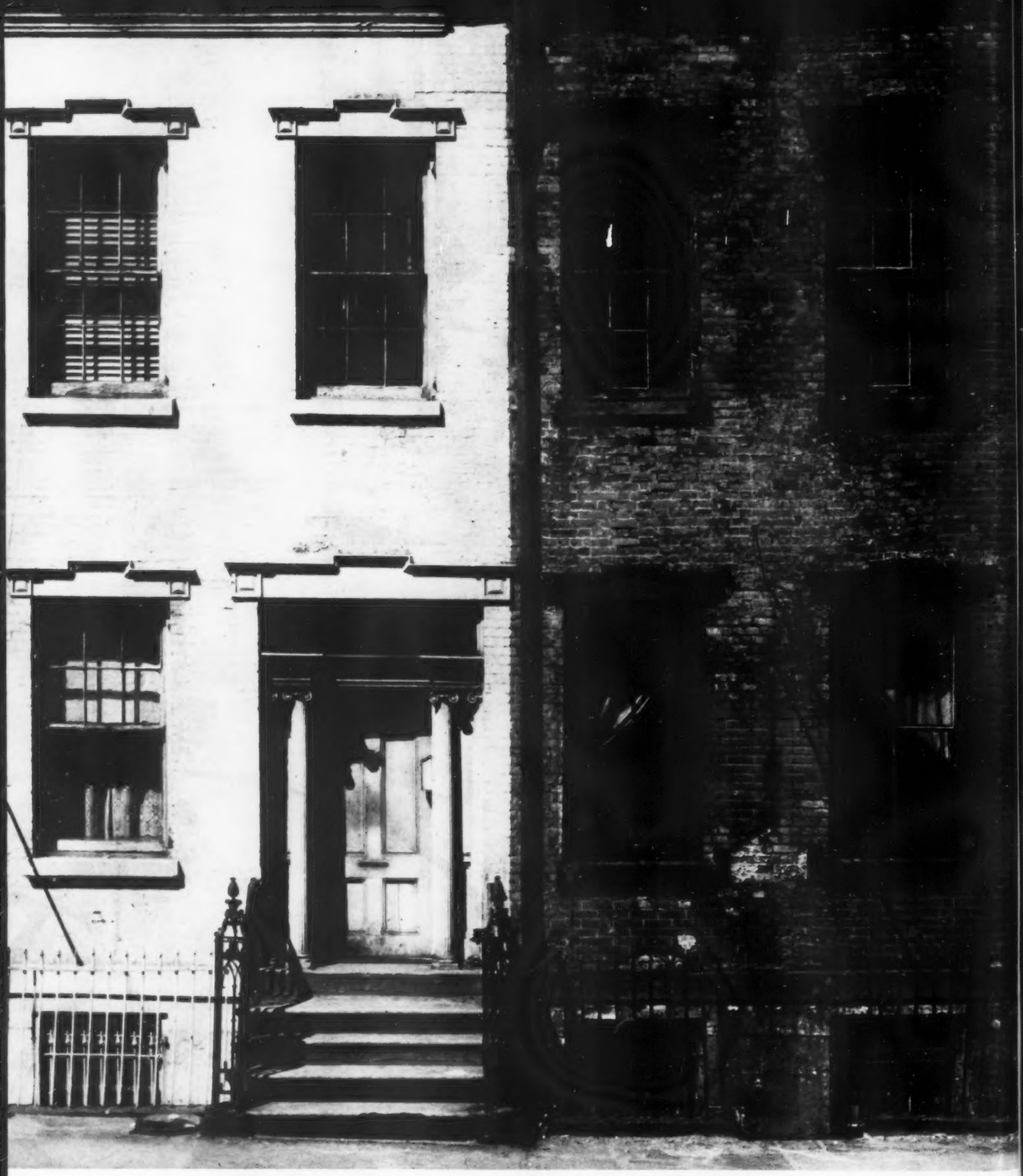
The Midwest's Milwaukee, **as it lies under the brooding fretfulness of a late summer storm, has the air of a far-off foreign city. Photographer Elmer Staab of the *Milwaukee Journal* made this picture late one afternoon; should you keep your camera with you, you might find similar picture possibilities when homeward bound.**



An alert cat and an intrigued dog forget their natural enmity in mutual absorption with an off-stage scene. This picture, by Erich Auerbach of London, is the type of photograph that may fall to your luck if your eye is on the watch.

The light of late afternoon has a magically soft quality, yet paints shadows with a bold touch. Dr. John Benus of Philadelphia took full advantage of this time of day in making his successful salon print entitled, "Just a Dribbler."

← *What you do* in the work-a-day world may be such that your surroundings possess inherent photographic possibilities, but not everyone is fortunate enough to have the subject material offered by a day nursery. Picture by Paul Berg.



The checkerboard contrasts which stand out in almost any community are worth capturing with your camera. Photographer H. Bowden walked the streets of a city, lifted his eyes, and saw this.

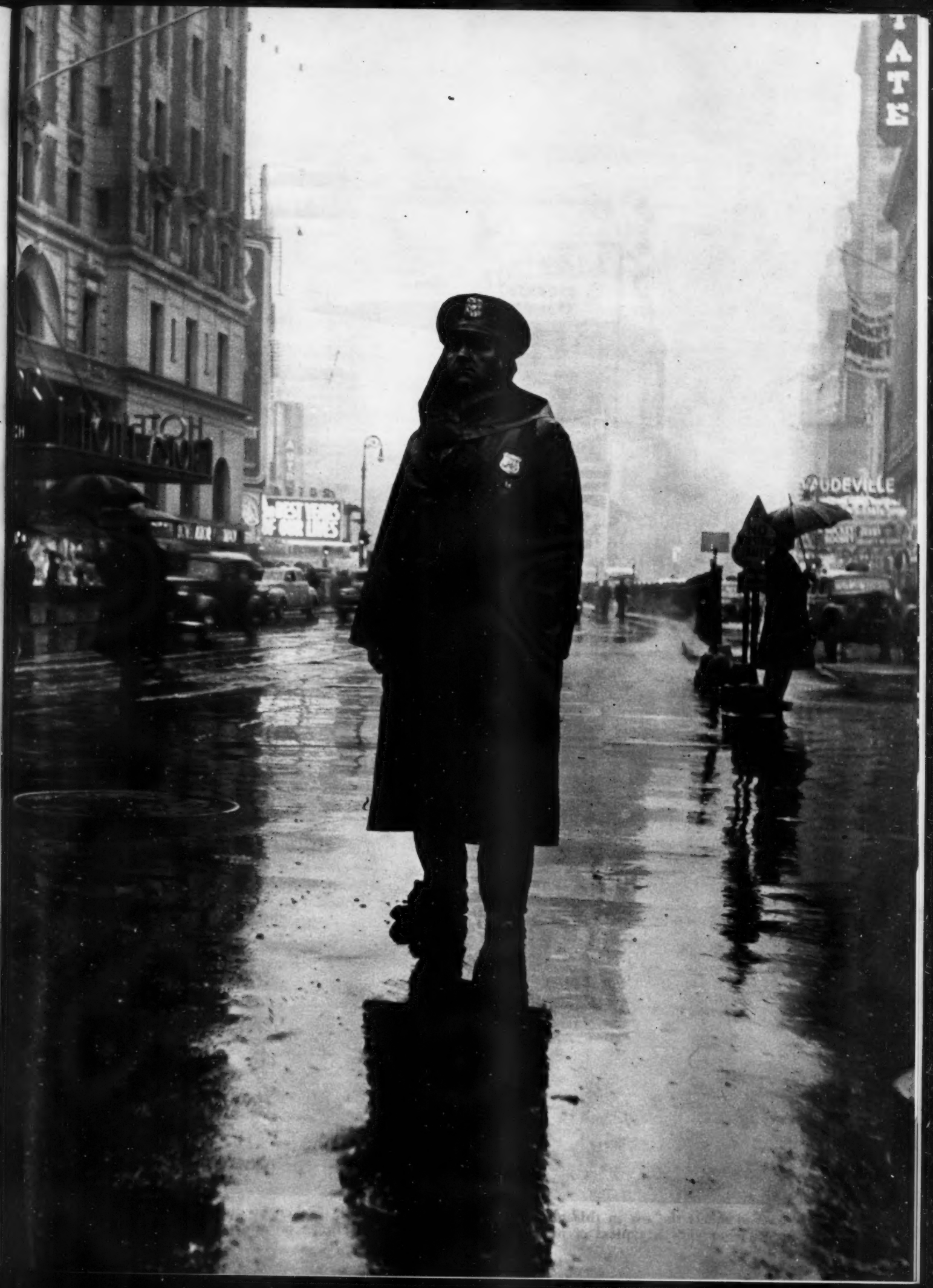
Curtains that you can touch, and plants which whisper in softening sunlight were the subjects of a salon print by G. Bennett of Chicago. Every home offers material for pictures such as this.

A setting sun and its shafts of light which part the sky can be photographed almost any day during the late afternoon hours, so be alert for scenic views such as this. Arthur Schoeni is the photographer of this scene.

When weather permits, **stroll down to the beach for a few minutes . . . you may be fortunate enough to find a subject such as this to fill your finder. Famed photographer Fritz Henle was the cameraman.**

The small scenes in your daily life are what make the greatest pictures. Perhaps it's an argument about politics and presidents such as Frank Scherschel has caught, or maybe . . .

it might have been a tired and rain-wet policeman who caught your eye and brought sudden realization that all about you were scenes and settings to be pictured, subject material which was yours for the taking. This photograph of Times Square is by Roger Coster.



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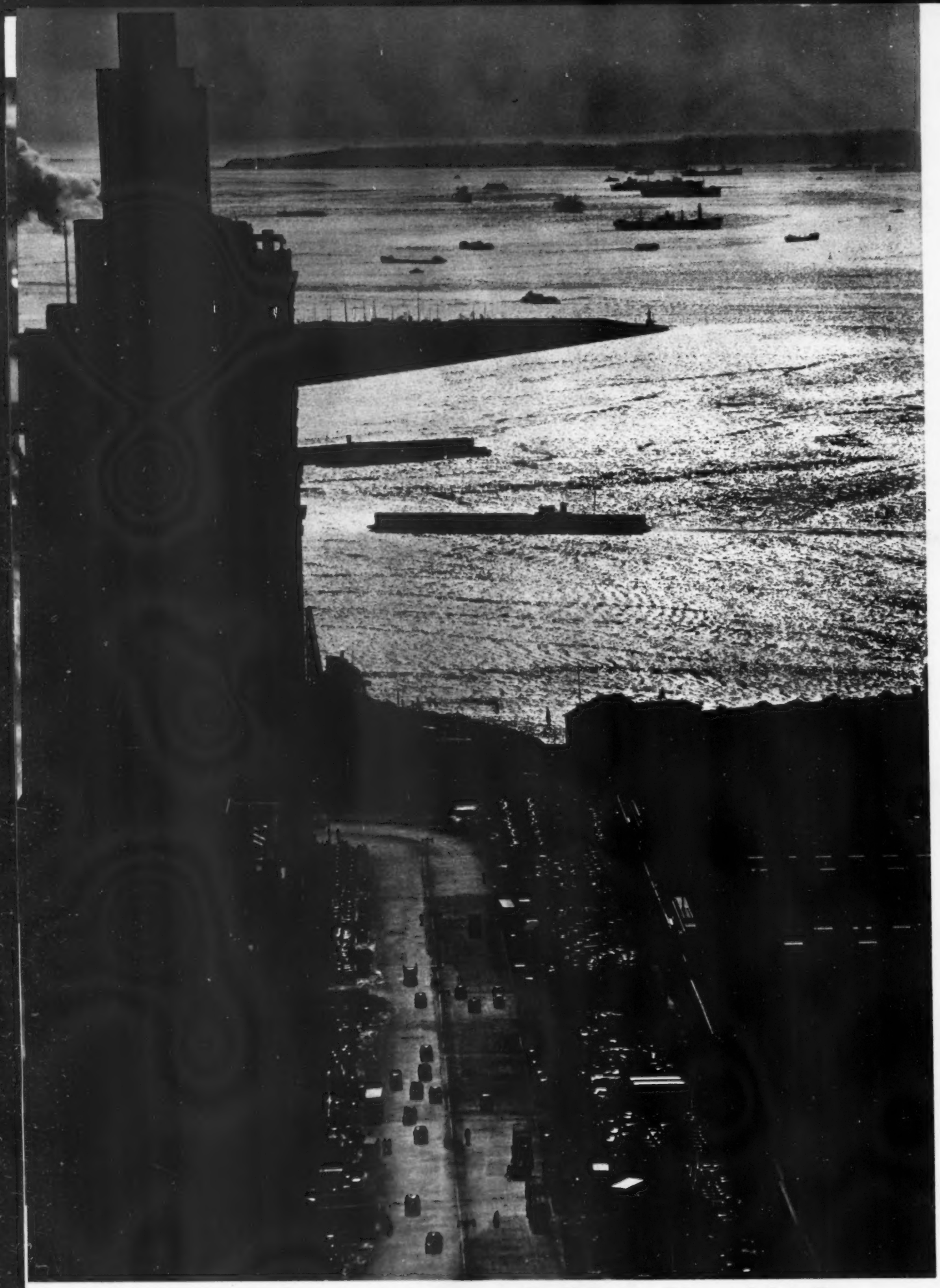


A city canyon meets the sea in this photograph by Harold Corsini. Taken at dusk in New York, this harbor view is typical of pictures you can make if you linger on after your work.

Get big "3X" Kodachrome Prints

from your 35mm. or Bantam color transparencies

Kodachrome Prints 3X are generous in size—3 x 4⅜ inches. Price, 85 cents each—six or more from the same original, 75 cents each.

WHETHER you carry them in wallet or purse . . . display them in frames or stands . . . use them as holiday greetings in special, inexpensive folders—gorgeous Kodachrome Prints are one of the precious rewards of color photography with your miniature camera. Four standard sizes, at 60 cents to $5.75 each (minimum charge per order, $1). Order both prints and accessories *from your Kodak dealer.*

IT'S KODAK FOR COLOR

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

Indoor Time—When autumn color has faded into a dreary brown, and the first snows are yet to come, these are the days when we move indoors, set up our lights, load the camera with faster films, and catch up on pictures that should have been taken sooner . . . but were put off in favor of outdoor opportunities that tolerate no waiting.

This is the time for indoor snaps of the family . . . addenda to the pictorial history of the children . . . perhaps a practice session at the dinner table, in preparation for the Thanksgiving picture series . . . time to work out a few still-life ideas and table-top tableaux . . . and maybe even a bit of early darkroom work, with an eye to the winter salons.

So, let's check over the indoor equipment and supplies, spot any gaps or deficiencies, and take action to correct them. For example—

Lighting Equipment—Surprisingly good work can be done with makeshift equipment—but as a rule it involves unnecessary fussing around, inconvenience, and every now and then a distressing failure. Equipment made-for-the-job spells happier picture-taking sessions for all concerned.

If you have one of the new Kodak flash cameras, with built-in synchronization, now is the time to re-check on the availability of a Kodak Flasholder. These simple, rugged, reliable units are less expensive than a complete synchronizer—and they're all you need when your camera shutter has its own synchronizing mechanism. Flasholders are made with suitable mounting brackets for each Kodak flash camera—and production of most types is fairly well in step with camera production.

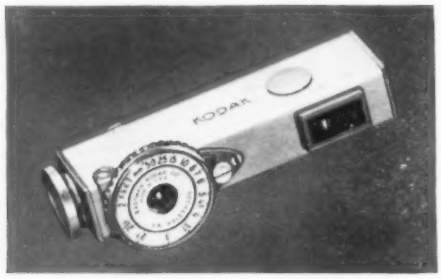
The Kodaflector—Possibly your preference runs to Photoflood Lamps for indoor work. In that event, you should investigate the Kodaflector. For an all-around lighting unit—highly portable, efficient, easy to manipulate—it's hard to beat.

The Kodaflector has fittings for two No. 1 Photoflood Lamps . . . and the highly polished reflectors increase the efficiency of these lamps at least 7 times. The unit can also be adapted for No. 2 Photoflood Lamps. For storage, the entire Kodaflector can be taken down and packed compactly; the box in which it comes is a convenient carrying case, designed for that purpose.

Supporting Cast—Among other aids to indoor picture taking, two items must rank high: a reliable support for the camera, and a reliable means for measuring distance.

The Kodak Eye-Level Tripod admirably fills the first need. This aristocrat among lightweight tripods is only 22½ inches long when folded—but, extended, it is a full 60 inches. And the total weight is only two pounds! Construction throughout is of hard aluminum tubing with a satin alumilite finish; and, despite the light weight and generous height, rigidity is ample for all the more popular film-pack, roll-film, and amateur movie cameras. For indoor work, this tripod has a detachable rubber tip on each leg. And—*an extremely desirable feature on smooth floors*—the spread of the legs is limited to 30 degrees from vertical, so the tripod can't sprawl out and dump the camera. For maximum ease and flexibility of adjustment, the Kodak Turn-Tilt Head may be added; it matches the Eye-Level Tripod in design.

For distance-measuring, the Kodak Service Range Finder is the preferable type to use



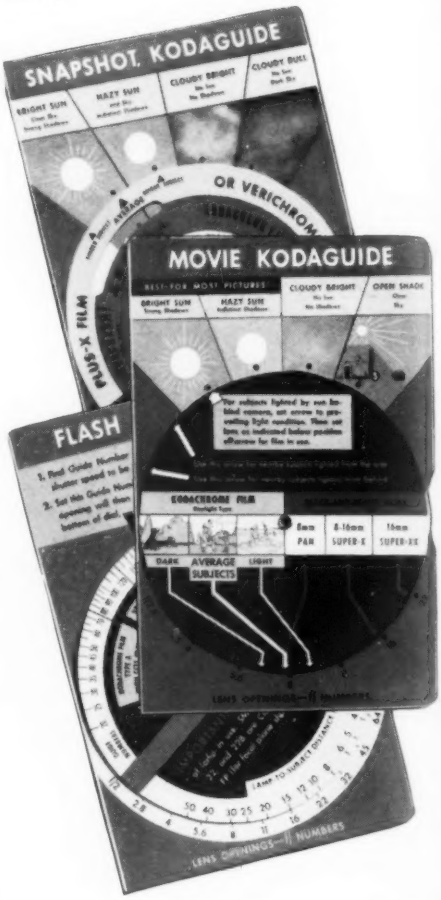
indoors—or anywhere else when light conditions are not of the best. It's a military-type, split-field finder—much easier to use in dim light than the ordinary overlapping-image type of range finder—and well worth its modest price. It can be attached to cameras having a suitable clip, and will measure accurately down to 2 feet.

Good Advice—Reliable exposure guidance is a primary need in indoor picture taking. Next time you visit your Kodak dealer, examine these three Kodaguides. Although their prices are small, the information they contain is potent insurance against photographic failures.

1. *The Snapshot Kodaguide*. Here are basic exposure data for still shots with all the popular Kodak roll films—both black-and-white and color—and indoors as well as out.

2. *The Flash Kodaguide*. This covers the whole field of exposure with popular Kodak Films and Photoflash Lamps.

3. *The Movie Kodaguide*. This provides exposure data—indoors and out—for all 16mm. and 8mm. Ciné-Kodak Films, at various filming speeds, with and without filters. It's practically indispensable for the serious movie maker.



And for detailed assistance on color shots—including illustrated and diagrammed indoor arrangements—the Kodak Data Book on Kodachrome and Kodacolor Films is extremely helpful. You will find this, too, at your Kodak dealer's—along with other valuable pamphlets in the Data Book series.

Films for Indoors—High speed is the watchword for indoor work in black-and-white. Among roll films, including miniature-camera films, Kodak Super-XX Film is the standard selection. Among sheet films, there's a wider variety of high-speed types. Super-XX is available in sheet film. Kodak Super Panchro-Press Film, Type B, is the favorite of many sheet-film users; its exposure index for tungsten light is 100, and it yields crisp, sparkling negatives. For extreme speed, under difficult light conditions, Kodak Super Panchro-Press Film, Sports Type, is favored; with an exposure index of 200—twice that of Type B—it insures usable pictures under circumstances where any other film would fail. Sports Type is not as fine grained as other Kodak Films, but it will tolerate moderate enlargement. Kodak Tri-X Panchromatic Sheet Film, with a tungsten-light

index of 160, is also much prized by many sheet-film users, particularly when negatives of soft contrast and fine gradation are required.

Four color films for indoor work are worth noting. Kodachrome Film, Type A, for all miniature-camera work. Kodachrome Professional Film, Type B, for sheet-film cameras. Kodak Ektachrome Film, Type B, if you're a sheet-film user and prefer to develop your own full-color transparencies. And Kodacolor Film—which, although designed primarily for outdoor work, can be used indoors with blue Photoflash Lamps.

Which film you select depends partly on your equipment; partly on your preference and the working conditions. Properly used, they're all excellent; they're Kodak Films.

In the Darkroom—Possibly your darkroom is all set up and equipped for a winter of smooth and satisfying print making. However, it might be well to check over a few elementary needs and conveniences—just to be sure. Here are some angles to consider:

Your Clothing. In view of the staining proclivities of developers (and the high price of pants), a Kodak Darkroom Apron is a sound investment. It's a mighty fine apron, too—all

flexible plastic, with a drip cuff, a handy towel loop, a convenient pocket.

Clean Enlarging. A good enlarger rates protection from dust and dirt—and such care pays off in better prints. Examine the Dust Covers, A and B, for the Kodak Precision Enlarger; even if you don't have a Precision, one of these tough, durable covers may fit the enlarger you *do* have.

Accurate Processing. You can't do it

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

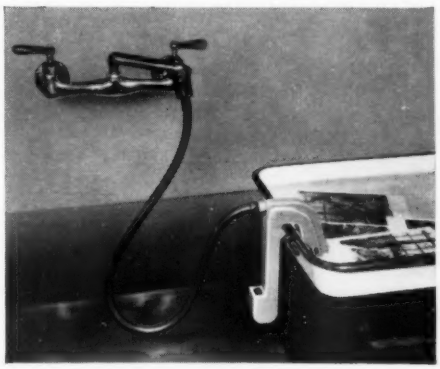
And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

without a thermometer. And if your thermometer breaks in the middle of a darkroom session, the evening's sunk. By owning two Kodak Darkroom Thermometers you have a real safety margin, with the "spare" ready to go to work at once, should anything happen to the other.

Orderly Filing. A jumble of negatives doesn't make for happy darkroom work. Get a Kodak Negative File, and keep the good shots in order, properly protected, where you can

lay your hands on a particular negative any time you want it. And form the habit of making file prints, small size, for reference. They're worth while just to study cropping and dodging before you make an enlargement.

Thorough Washing. Complete removal of fixing salts is essential to the life of films and prints. Catch-as-catch-can methods sometimes get by—but they're rather pointless, when an inexpensive Kodak Washing Assembly will convert any sink into a reliable washing tank . . and when the Kodak Automatic Tray Siphon will do the same for any print tray.



Clean Pouring. Processing solutions splashed all over the darkroom . . . that's very untidy, and not safe for negatives or prints, either. Every darkroom needs a good funnel for neat pouring of solutions, and there's none better for darkroom use than the new three-way Kodak Plastic Funnel. It functions equally well with large or small quantities of solution

—and with widemouthed jars or small-mouthed bottles. Let your Kodak dealer show you how it works.

Safe Wiping. Good negatives deserve gentle treatment, not rough wiping with a linty cloth or a gritty sponge. Experienced darkroom workers rely on Kodak Photo Chamois—selected and processed for the purpose.

Safe Hanging. You can use bent pins or clothespins to hang negatives up to dry—or you can use Kodak Junior Film Clips. The latter are better; those negatives represent a lot of work, and there's no point in taking useless risks.

Reliable Mounting. For clean, reliable mounting of prints, without heat, just keep a couple of tubes of Kodak Rapid Mounting Cement on hand. It's a marvelous adhesive—easy to use on prints—and it has many other darkroom uses because (excluding glass) it will stick almost anything to anything.

Kodak

SYDNEY ANNE

R. H. Sutherland, PSA

THOSE pretty brunettes ask a lot of your enlarging paper . . . apple-cheek smoothness in skin tones . . . life and luster in dark hair . . . sparkle and warmth in eyes and lips.

To make the picture "live and talk"—to do it full justice—you need both snap and subtlety. **Print it on KODAK OPAL G—** the paper the experts rely on for vivid contrast without loss of those eloquent middle tones.

Try Opal G on any of your best negatives . . . watch it bring out new beauty, stamping your prints with that rich quality you see in the top salons.

KODAK PAPERS make the most of every negative. Use the Data Book on Kodak Papers for technical help. Covers characteristics, printing for quality, processing, toning, finishing exhibition prints. 35 cents, *at your dealer's* . . . EASTMAN KODAK CO., ROCHESTER 4, N. Y.

Kodak

FILM FESTIVAL PLANNED

Documentary and other informational films produced all over the world will be shown in Chicago during October and November at a "Films of the World" festival to be held in the Surf Theater under the auspices of the Chicago Film Council, it is announced by Council President Ralph Creer.

Each Saturday during the festival, films on different subjects will be shown. Motion pictures in the biological, physical and social sciences, on travel, arts, crafts and music, and sponsored films will be screened. A special part of the festival will be a class for amateur 16 mm films, Creer said.

Cooperating with the Film Council in the project are the General Federation of Women's Clubs, Parent-Teacher Associations of Chicago and Illinois, the University of Chicago, Northwestern University, the Junior Red Cross, the national Film Council of America, the National Association of Visual Education Dealers, and leading producers and distributors of films in Chicago. Elmer Balaban, who will make available a theater for the showings, will put up an award for the outstanding amateur film shown during the festival.

Producers of informational films throughout the world are invited to submit their best motion pictures for entry in the festival. Chairman of the festival is Wesley Greene, president of the International Film Bureau. Films may be submitted to the Chicago Film Council, 222 North Michigan Avenue, Chicago, Illinois.

MERCHANDISING BY STEREO

An inexpensive stereo color-transparency viewer, originally designed as a novelty, has become the kernel of a dramatic sales demonstration method in recent months. More than 75,000 of these light-weight plastics viewers, known as the Viewmaster, are now in use among leading marketers of general merchandise throughout the nation. Sales prospects are presented with a viewer and one or more 4-inch (diameter) cardboard discs ("reels") on which seven pairs of stereo color views of the merchandise or service in question are mounted. Orders, refusals, and selections of style are based upon accurate photographic reproductions rather than the actual merchandise.

The Viewmaster reels are prepared from original stereo color views of the merchandise made with ordinary three-dimensional photography equipment on Kodachrome, Ansco Color Film, or any other color transparency material. Twin preparation services are maintained by Transfilm, Inc., New York City, and Sawyer's, Inc., Portland, Ore., who also market the viewers and shoot original stereo transparencies when an order is requested.

The "loaded" reels and the viewers are relatively inexpensive: reels containing 7 pairs of full-color stereo views list at $1 in quantities of 100 or more; Viewmasters list at $1.75 each in quantities of 50 or more. The cost of the original stereo views is necessarily higher in keeping with quality commercial color rates.—

Cameraman records a new running play during an intra-squad practice tilt at the University of Southern California.

While grid men watch the first period plays, USC Coach Cravath points out errors to be corrected during second half.

FILMING FOOTBALL FOR STUDY

Quick-processing machine enables coaches to show movies of the first period to team between halves

THROUGH high-speed processing equipment, football coaches this fall were able to "play back" to the team and coaching staff during the half-time period a photographic record of the teams' strong points and weaknesses during the first half.

The football coaches were continuing what the Army and Navy cinematographers perfected during the war. Camera-carrying correspondents found that there was little advantage in shooting pictures for tactical study if the film had to travel thousands of miles and back for processing before it could be screened for study by military leaders.

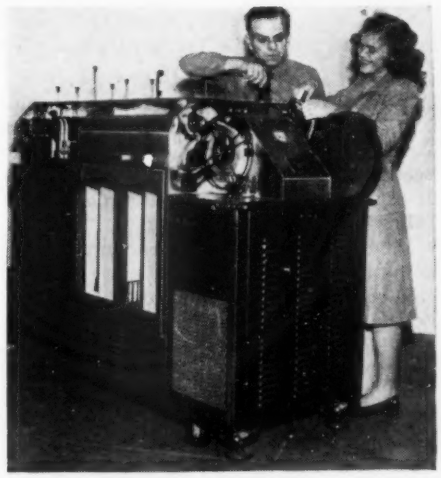
Consequently, a revolutionary developing machine, produced by H. W. Houston of Hollywood, was immediately requisitioned into all theaters of war. Its advantages were that it was small enough to be carried in a jeep; could be operated by any GI without previous photo-technical training; and would process 16 mm reversal film, or 16 mm or 35 mm negative-positive.

The machine used by the correspondents and football mentors with the most success was the one designed for reversal-processing 16 mm black-and-white film. It has an output of 900 feet an hour, is about the size of a desk and weighs 1,500 pounds. Houston designed it to permit complete daylight operation. In either a portable darkroom or a changing bag, exposed film is loaded into a light-tight magazine. The magazine is placed on the machine and the film spliced by staples to the machine's leader thread, which takes the film automatically through light-tight compartments.

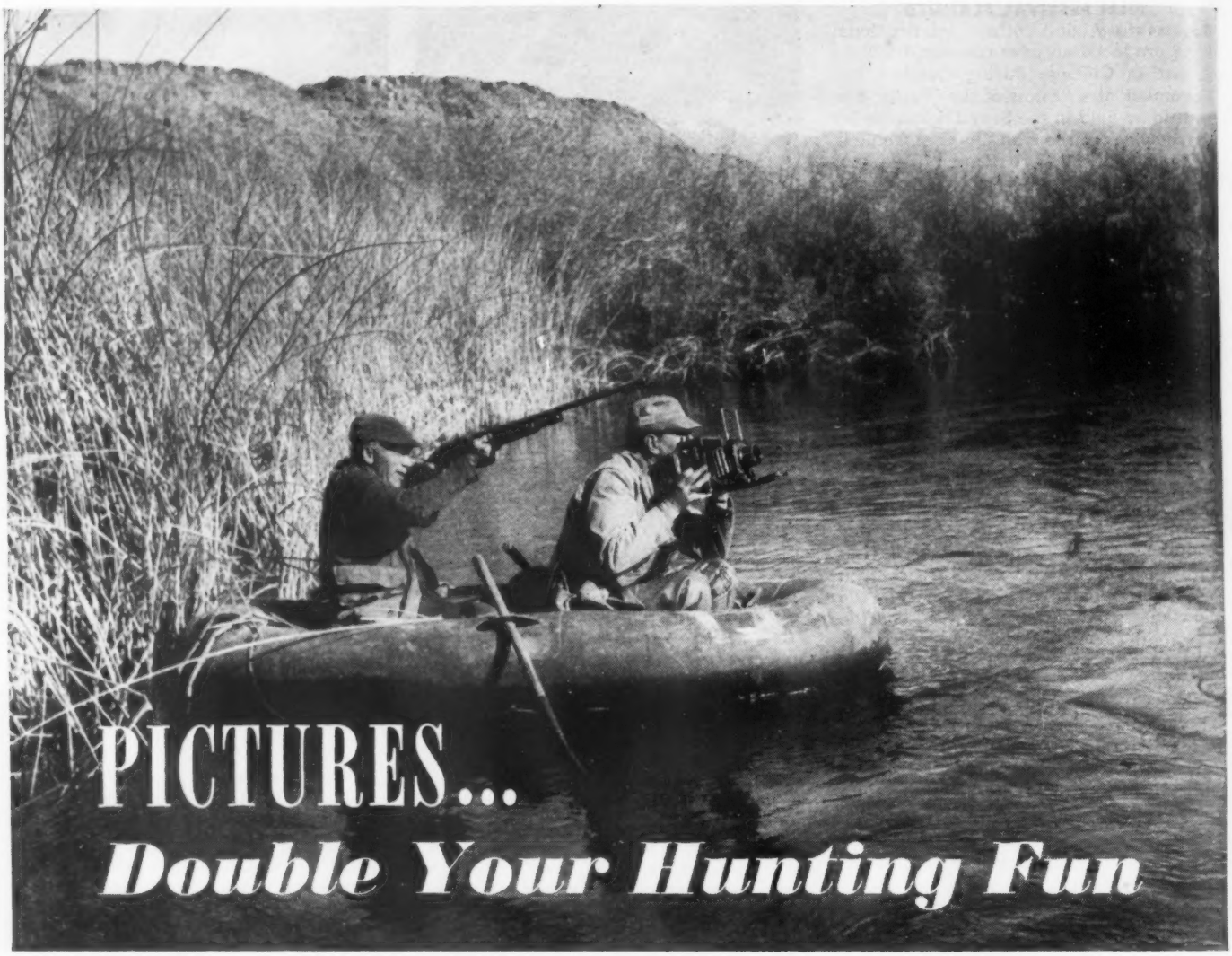
The film travels first through a "dark" compartment on the right side, passing through the first developer, stop-bath, and rinse; then it passes into the "flashing" light through the bleach, clearing, and second-developer tanks. From here it crosses over to the left side, returning toward the starting point while passing through the hypo, rinse, and dry-box compartments before being fed onto a take-up reel.

The machine's double-flashing light principle affords remarkable latitude in the event of over- or underexposures. When the film passes from the first developer into the bleaching solution, it comes under a fixed exposing light which prints the image from the first-developed negative on the hitherto unexposed silver halides of the emulsion. Printing action is directly proportioned to the density of the first-developed negative image; strong, if

(*Continued on page* 148)



Elbert Baldridge and Beverley Normanly attach magazine to machine, which processes nine hundred feet of film an hour.



PICTURES... *Double Your Hunting Fun*

Take a camera along on your next trip to shoot action in the field and to record those informal scenes of fellow hunters

By JOE MEARS

Photographer-author of hunting articles

"HOW can I get good hunting pictures?" This is one of the most popular questions asked by readers of outdoor magazines these days. It is runner-up to the perennial query "How can I hit more birds?"

Whether this means more hunters are going in for photography or more photographers are going in for hunting is anybody's guess. Probably both. But it's a good thing, both from the standpoint of conserving the dwindling supply of game birds and as an easy and inexpensive means of doubling the fun of hunting and preserving memories of days afield.

As an ardent nimrod for 25 years and a regular contributor of hunting articles and photographs to national magazines, I've often wondered why more outdoorsmen and women didn't combine two hobbies that are so closely allied. For it's an indisputable fact that it's as easy to learn to take good hunting pictures as it is to become a good wingshot. Easier, in fact.

All hunters know you've got to have a shotgun that fits you and you've got to know how to lead flying birds, swing with them, and pull the trigger without stopping your follow through. You've got to be alert, and have good physical co-ordination and a deep interest in the habits of your quarry.

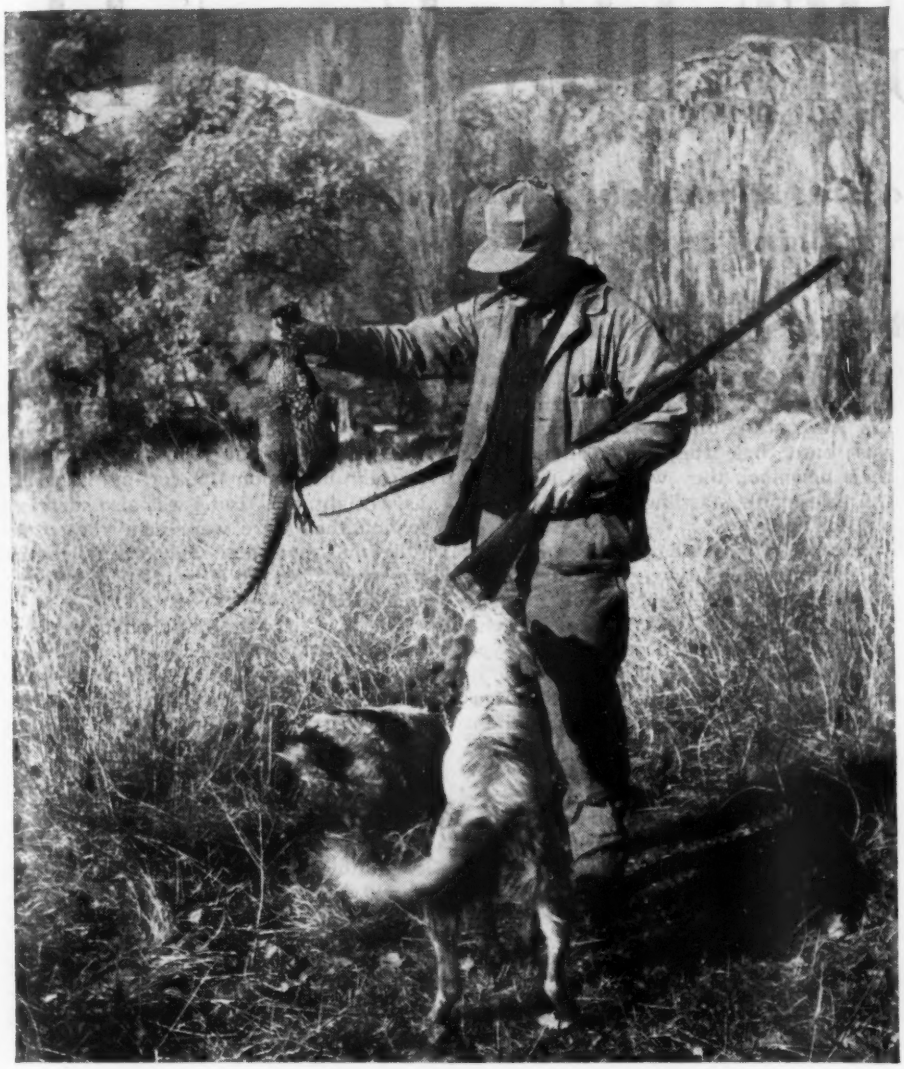
In hunting photography, you've got to have a camera fitted for the job, and you've got to know what it can and cannot do. You've got to quickly size up chances for good pictures, action as well as posed, and profit by the mistakes of yourself and others. And you've got to have a zest for taking pictures.

But most of all, you've got to realize that good luck and bad luck go hand in hand. That doesn't mean that luck's everything—it isn't, for know-how very often makes the breaks, but you can't let yourself fret over failures due to circumstances over which you have no control.

And you must always look ahead. Maybe that knockout shot is your next! You never know. Some of my best shots that won prizes and brought in sizable checks were the result of lucky breaks.

Start at the beginning in hunting photography. That's what I advise novices. You can take up difficult subjects such as flying birds later on.

"What kind of a camera?" That's the



"Nice work, boy," compliments this pheasant hunter. Mears used a medium-yellow filter, and he purposely threw the background out of focus to emphasize the subjects.

Using a direct viewfinder mounted on his Rolleiflex, Joe Mears catches flying ducks as they wing in towards his blind.

Homeward bound after a perfect duck shooting adventure can be used to wind up your picture story of a day in the field.

first question a novice asks. My advice is the obvious—as good a camera as you can afford. If you now have a good outfit with which you are thoroughly familiar, that probably is the best bet for you. It should be light enough to hang from a neck-strap or fit a jacket pocket. A lens with an aperture of at least *f* 4.5 will come in very handy, and maximum shutter speeds of 1/200 or 1/500 second will help you stop action.

I advise beginners in this type of photography to avoid miniatures, unless they already are accustomed to working with them. A fair negative size is important for good enlargements, and often you will want to blow up only a small area of your negative.

My favorite all-around camera is a twin-lens reflex with an *f* 3.5 lens and 1/500 second top shutter speed. It makes 2¼x2¼ negatives. Accessories include an ever-ready case, yellow and red filters, lens shade, and a flash synchronizer. I like to use fast film with an ASA index of about 150, so I can stop down the lens for depth of field, even in poor light, and take action pictures at higher shutter speeds.

Because most inquiries I've received indicate that novices at hunting photography want to plunge right into action stuff, flying birds especially, a little frank talk on this subject might not be out of place right here. Believe me—and I've been taking and selling hunting pictures of all kinds for 15 years—closeups of flying birds are post-graduate stuff that requires long hours of waiting in blinds, special equipment such as telephoto lenses and cameras mounted on gun stocks—and a lot of luck! It's the most difficult and most disappointing of all types of action photography. I don't mean by that you shouldn't try to catch an action shot of a flying or falling bird. Go to it if you get a chance. But I want to caution you against expecting too much when the negatives are developed. Especially if you're using a camera with a lens of usual focal length. A bird's awfully small at 50 yards.

Well, what kind of pictures should a comparatively new hunter-photographer shoot? Pictures that tell a story are among the best. And that means informal shots of your friends and their dogs as they're starting out on a trip, when they're waiting in their blinds for the

(*Continued on page* 169)

Ducks flying in towards the blinds were shot with an Automatic Rolleiflex on Super-XX film. Exposure was *f* 5.6 at 1/500.

SPEEDLIGHT hits its stride

Prize-winners in the first speedlight photography contest show this new light source being used effectively, with originality

By RUS ARNOLD, APSA

WHEN a vacuum-cleaner salesman rings your doorbell to give you a demonstration of what his machine will do, his usual procedure is to empty a bag-full of dust onto your rug and then show you how quickly he can clean it away.

That's good sales-demonstration procedure. It must be—you bought the vacuum cleaner, didn't you? But hold on, there—you don't have to empty a bag-full of dust onto your rug every time you vacuum it. You've been sold on what the machine can do; the demonstration is over. Now let's put that cleaner to work.

When Edgerton wanted to tell the world what his gaseous-discharge tube could do in the way of stopping high-speed action, he published a bookful of photographs, like his famous one of a coffee cup as it bounced and shattered. The world was excited, photographers were fascinated; they flocked to buy or build gaseous-discharge tube units.

There followed a veritable deluge of pictures of smashing china, shattering bottles, tumbling tumblers. As if the people who were buying the vacuum cleaners were still dumping the bags-full of dust onto their rugs. Instead of using their new tool, they were still repeating the salesman's startling trick of demonstration.

But cheer up, mother. You can unlock that china cabinet now. Speedflash photography has come of age. Photographers have quit playing with their new light; now they're putting it to work. If you don't believe me, look at these photographs, all taken from among the prize-winners in the all-time first speedlight photography contest, recently sponsored by the Amglo Corporation of Chicago, manufacturers of speedlight lamps.

The judges in that contest were G. L. Bennett, president, Green Briar Camera Club, Chicago; Harry Shigeta, FPSA, M. Ph., prominent photographer and salon judge; Robert L. McIntyre, technical editor of POPULAR PHOTOGRAPHY; A. F. Henninger, president of the Amglo Corporation; and myself.

I can tell you frankly that I accepted the assignment with considerable reserve. I anticipated having to wade through an endless accumulation of pictures without imagination, pictures echoing what had already been done better by Edgerton. I was right, too. But I was also surprised to find that there were many other pictures that showed photographers were using speedlight intelligently, effectively, and with originality.

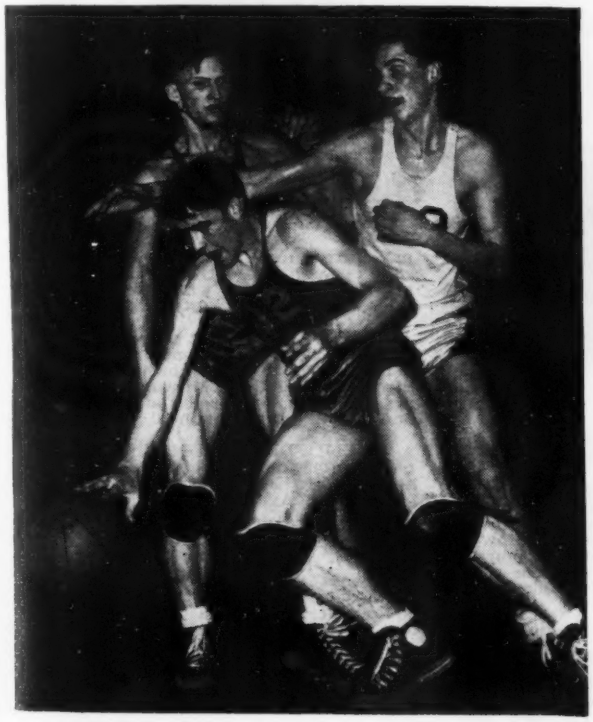
The awards went to 90 photographers, amateur and professional, from all parts of the United States and even from Puerto Rico and Hawaii. Cash prizes, complete speedlight units donated by various manufacturers who co-operated in the contest, kits for making units, books on how to make them, and certificates of merit were shipped out to the winners. But the most important award of all was left unmade. Somebody should have pinned a medal on speedlight photography. It had been tested; it had made good. Developed originally by that brilliant physicist in answer to an urgent need in technology for stop-action pictures of rapid motion, it has been adopted

(*Continued on page* 177)

Freeze Action, by Michael Shuter of Brooklyn, New York, is a beautiful study of splashing water in motion which was caught at *f* 32, won certificate of merit.

Picture of Dog, by H. B. Parsons of Ashland, Mass., was made on Triple-S Pan, at *f* 11, 1/400.

M-M-M-Good! took first place in the speedlight contest, and was submitted by Michael Shuter. He used a 3¼x4¼ Speed Graphic, and Eastman Tri-X Pancromatic film. The exposure was 1/10,000 at *f* 22. The picture has charm, all nuances of lighting, good quality.

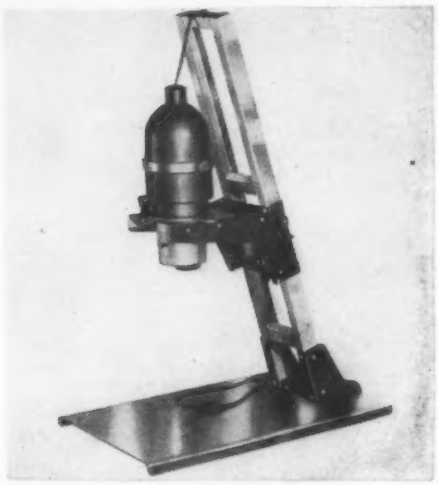


Basketball Action is by Bob Long of Des Moines, Iowa. Made on Super Panchro-Press, Type B, *f* 11, 1/10,000.

Portrait, by David Robbins of New York City, is one of a series made of entertainer Joe E. Lewis. Super-XX, 1/10,000, *f* 22.

TRADE NOTES AND NEWS

A NEW ENLARGER of heavy pressed steel construction, the Compco 135, has been announced by Compco Corporation, 2251 W. St. Paul Ave., Chicago 47, Ill. Designed to accommodate negatives from 35mm to 2¼x



New enlarger employs metal baseboard.

3¼, it is equipped with a 3½-inch *f* 7.7 Anastigmat lens in barrel with Waterhouse click stops and built-in red filter. It uses a 75-watt G-E No. 211 opal bulb in its diffusion system, with a heat-absorbing cell to protect the negative. It has a circular metal lensboard 4 inches in diameter, and a special recessed lensboard is available for 2-inch lenses. A dustless negative carrier and a set of masks are standard equipment. The price is $29.95 plus excise tax.

TWO BATTERIES designed for use with flash synchronizers have been announced by Burgess Battery Company, Freeport, Ill. These new high-amperage cells are No. 1PF in the "C" size and No. 2PF in the "AA" size. These two smaller sizes complete the line of cells for flash work introduced with the "D" size, No. 2PF, a few months ago.

PHOTO GREETINGS, a new line of Christmas designs on film, are announced by Chemipure Laboratories, 170-06 Hillside Ave., Jamaica 3, N.Y. They are packed with working instructions, corner guide, and masking paper, and are sold in photo stores at $1.00 each. Additional information is available from the manufacturers.

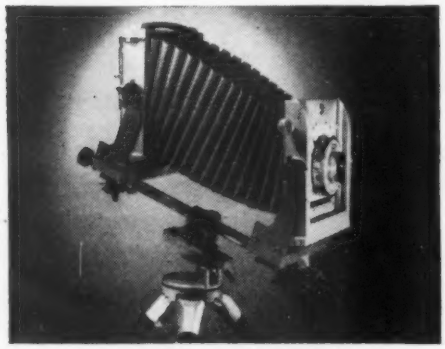
A NEW MODEL exposure meter, Type PR-1, was introduced by General Electric at the Professional Photographers Association convention in Chicago. Its new features include a pointer-locking mechanism, a louver-coupled dial, and a trident analyzer which helps the photographer check the range of light in a given scene. The pointer normally is locked, and pushing a button releases it to take a reading. Releasing the button locks it in the new position, so that the reading cannot be forgotten. A special

New G-E meter with trident centered on "5."

attachment for reading incident light values is available as an accessory. Under most conditions, exposure can be determined by using the new analyzer without reference to the scale of light values over which the pointer moves. The new G-E meter was scheduled to be in the hands of dealers by October 1.

OUR CORRESPONDENT in Germany reports that the firm Paro, in Blumberg, Baden, is starting manufacture of a new miniature camera to take 1-inch square pictures on 35 mm film. The camera employs a 35 mm lens, and is loaded with a short strip of perforated 35 mm film to take 12 exposures. The film is paper backed to avoid the necessity for using cartridges.

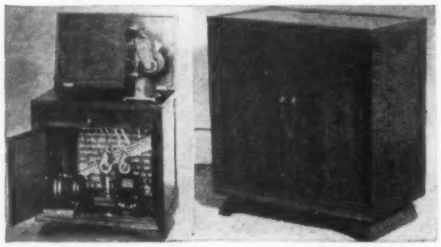
DESIGNED AS THE first of a series of really new post-war products, a new 4x5 view camera was announced by Eastman Kodak Company at the Professional Photographers Association's convention in Chicago. Called the Kodak Master View Camera, it is equipped with all standard adjustments including front and back horizontal and vertical swings, transverse slide, and rising-falling front. New features include a revolving back which can be used at any angle, a special groundglass release handle which relieves all tension on the



Kodak view camera has full tilts and swings.

groundglass back for easy insertion of holders without jarring, a standard monorail track 19 inches long, permitting a 15-inch bellows extension, and built-in spirit levels on top and side. A velour-lined carrying case is supplied with the camera, providing space for 12 film holders, filmpack adapter, and extra lenses and accessories. Deliveries to dealers are scheduled to begin toward the end of the year.

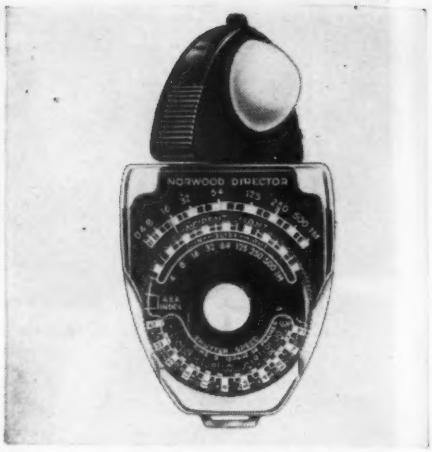
A PROJECTOR STAND that does double duty as a fine piece of furniture when not being used for photographic purposes has



Projector cabinet open (left) and closed.

been introduced by Arel, Inc., 4916 Shaw Ave., St. Louis, Mo. It is available in either mahogany or walnut finish, and the projector can be mounted to throw either to the end or the side, depending upon the shape of the room in which it is to be used. With the lid of the table closed, the projector lowers sewing-machine fashion into a storage space below, which also has room for reels, cans, and editing and tilting equipment. The price is $59.50.

AN IMPROVED MODEL of the Norwood Director exposure meter has been announced by American Bolex Company, Inc., 521 Fifth Ave., New York 17, N.Y., the exclusive distributors. Known as the Model B, it is designed primarily for measuring incident light. It can be converted readily for measuring reflected light to determine brightness range or lighting contrast with

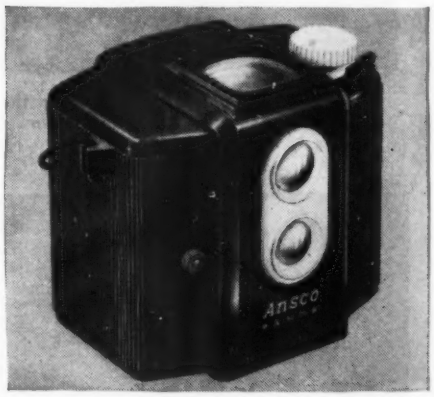


Norwood uses transparent plastics case.

the Photogrid and Photodisk, which are available as accessories. Either can be interchanged with the Photosphere light collector in a few seconds. The Photosphere head can be rotated to any desired angle, thus facilitating holding the meter comfortably for reading. The cover is plexiglass, and the calculator dial is mounted on it in line with the pointer so that reading and calculations can be performed most conveniently. The price of the new model will be $32.08 including tax.

FILM CLIPS made of transparent plastics, with rust-proof spring, are offered by The Hobar Co., Inc., 208 Fifth Ave., New York, N.Y. Called Crysta Clear Foto-Clips, they are packed in one-dozen boxes at $1.00 and 2-dozen drums at $1.95.

A NEW REFLEX in the low-priced field, the Ansco Panda, now is being manufactured by Ansco. It takes 12 pictures, 2¼x 2¼, on Ansco 620 film. Featuring a fixed-focus single meniscus lens with automatic spring-type shutter, the new camera has an enclosed waist-level reflex-type finder centrally located above the lens to eliminate



New Ansco camera has reflex-type finder.

parallax at normal working distances. The case is made of lustrous black polystyrene plastics trimmed in white, with red shutter release button and white film winding knob.

A LIGHT STAND that collapses to a length of 25 inches and extends to a maximum height of 10 feet has been announced by Strobo Research of Milwaukee. It is built of aluminum, anodized for clean handling, and weighs only 2 pounds.

A SOUND PROJECTOR in the low-price field is the new Empire Sound King announced by Empire Projector Corporation, 60 McLean Ave., Yonkers, N.Y. Weighing only 38 pounds, it provides projector and speaker in separate units, with output adequate for small and medium-sized audiences. It is designed especially for home, classroom, and salesmen's use. Sound and silent speeds are provided, and standard equipment includes a 2-inch *f* 1.6 coated lens, prefocused-base exciter lamp, 750-watt projection lamp, and cartridge-type photoelectric cell. The price is $299.50.

DECIMAL PACKAGES of 10, 25, 50, and 100 sheets now are being used for Ansco photographic papers instead of the old-style packages containing 1 dozen and multiples

(*Continued on page* 180)

NO MORE WAITING!

GET THESE DESIRABLE GRAFLEX ACCESSORIES FROM YOUR GRAFLEX DEALER NOW!

A-20 Cords S-17 Cords F-17 Cords

Graflex* Flash Synchronizers

Vulcanoid* Carrying Cases

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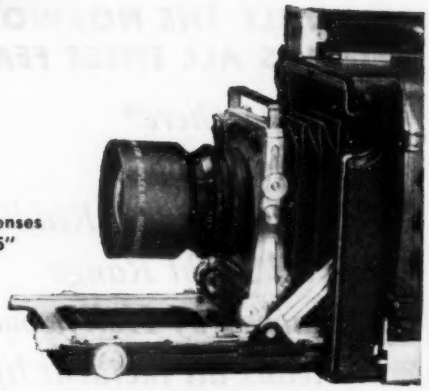

Tele-optar* Lenses 10" and 15"

8th Edition of *GRAPHIC GRAFLEX Photography*

"No more waiting"—music to your ears . . . and ours! Now's the time to snap up these wanted accessories—readily available from your Graflex Dealer.

If you're an owner of any type Graflex camera, you've been waiting for just such an announcement. These desirable additions make wonderful "early Christmas shopping" buys, too! See your dealer right away.

Meantime, we hope you'll soon receive that new **Pacemaker* **GRAPHIC* you ordered. If you'd like to get better acquainted with the greatest Graphics ever made—and their accessories—write for descriptive booklet. *Graflex, Inc., Room 127, Rochester 8, N. Y.*

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GRAFLEX

Visit GRAFLEX Information Centers—at 50 Rockefeller Plaza, New York, N. Y. and 3045 Wilshire Boulevard, Los Angeles, Calif.

AMERICAN BOLEX presents a new and improved model of Hollywood's *revolutionary* Photosphere* incident light exposure meter

The NORWOOD *Director*

EXPOSURE METER

THE ONLY INCIDENT LIGHT EXPOSURE METER WHICH MEASURES ALL THE INCIDENT LIGHT FALLING ON THE SUBJECT!

ONLY THE NORWOOD HAS ALL THESE FEATURES:

1. *Photosphere**
2. *Swivel-Top*
3. *Simple Single Reading*
4. *Full Light Range*
5. *Backed by Hollywood*
6. *Reads all incident light falling on the subject*
7. *No tilting, No guessing*
8. *A Must for Color*
9. *For Movie and Still picture making*

PHOTOSPHERE* — A patented three-dimensional light collector measuring all incident light falling on a subject.

SWIVEL-TOP — An exclusive Norwood feature which permits easy, accurate readings from any position.

FULL LIGHT RANGE—2 to 30,000 foot candles covers all useful photographic light conditions, indoors and out.

BACKED BY HOLLYWOOD—used in major studios, the Norwood was developed by Warner Bros.' Karl Freund, ASC.

NO TILTING, NO GUESSING — the Norwood makes all calculations with the flick of a thumb. A.S.A. indexes.

READS ALL INCIDENT LIGHT ON SUBJECT — back light, key and high lights are all measured with one reading.

Thousands sold at $75.00 NOW ONLY **29.95** PLUS TAX

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THE ORIGINAL INCIDENT LIGHT EXPOSURE METER

SIMPLE SINGLE READING

—see how easy it is to make perfect exposures with the Norwood. Just point the Photosphere at the camera and line up the dial with the needle. Then read the correct exposure for any aperture directly. There's nothing to remember or calculate, no multiple readings of highlights and shadows. The Norwood Director is the easiest of all exposure meters to use, say America's greatest photographers.

A *MUST* FOR COLOR—thousands of careful tests with color film, which permits virtually no exposure error, outdoors and indoors, have proved that with one simple reading, the Norwood Director will indicate perfect exposure every time, under all light conditions.

Buy a Norwood and be sure. Correct exposure saves film and money.

Here's how the *Photosphere** assures you better pictures

Hollywood cameramen cannot keep hundreds of thousands of dollars worth of stars and equipment idle while they compute exposures, make test shots and balance a maze of lights. This need for a rapid, simple and highly accurate exposure meter led Warner Brothers' ace cameraman, Karl Freund, to the Norwood Director, the original incident light exposure meter which, with its exclusive Photosphere*, has revolutionized exposure determination.

Today, the Norwood Director is behind the great motion pictures produced in Hollywood. *For six years, incident light, as measured by the Photosphere*, has been tried and proved by the world's greatest professional photographers.* It saw rigorous duty in the armed services during the war. Only the Norwood has the patented Photosphere* which collects and measures all the incident light which falls on the subject.

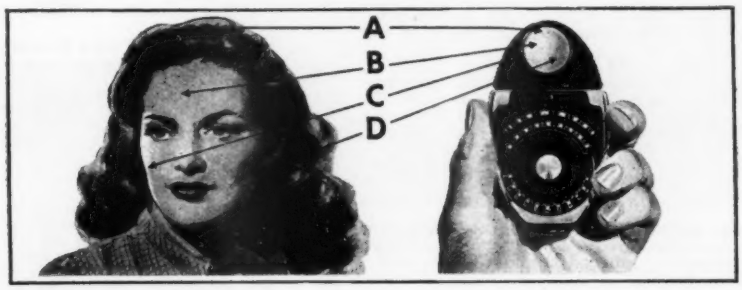
HOW PHOTOSPHERE* WORKS

Science has discovered that it is the percentage of light which an object reflects that makes us see it as light, dark or other tone. Under bright sunlight or in the gleam of a match, a red object, for instance, will always reflect the same fixed percentage of the total light which is incident on (falls upon) it. Since this is so, to make film "see" shades and values as our eyes do, our problem is *not* to discover the amount of light which objects reflect, but the amount of incident light which is falling on our subject.

Suppose we take a reflected light reading of a pile of coal and pile of snow. The coal will call for a much longer exposure. It is almost impossible to hit upon the best possible average exposure which will render the texture and detail of both piles on film as our eyes see them. With the Norwood Director, however, we have only to point the meter at the camera and take one reading of the total amount of incident light falling on the two piles to arrive at the exact exposure required.

IMPORTANCE OF THE PHOTOSPHERE*

This three-dimensional hemisphere makes the Norwood the only true incident light exposure meter. Almost all photographic subjects are three-dimensional. Light falls on them from many angles. Obviously a flat light-collector can measure only part of the light which falls on the subject. Only the three-dimensional Photosphere* can collect and measure all of the incident light on the subject.



See how the Photosphere* duplicates actual lighting conditions on the subject

With the Photogrid and Photodisk attachments, the Norwood enables the serious photographic worker to study and correct the balance between highlights and shadows for complete contrast control. It will also determine and evaluate brightness range.

NOW AVAILABLE TO ALL

Originally available only to professional cameramen at $75. The new model Norwood Director has been redesigned and improved by the American Bolex Company under an exclusive license and agreement through Photo Research Corporation. For the first time, mass production makes this even greater model of the famous Norwood Director available to all amateur and professional, still and motion picture photographers at the unbelievable price of $29.95 plus federal tax.

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For fascinating booklet on incident light exposure determination and full details about the amazing Photosphere*, fill out the coupon and send to American Bolex Company, Inc., 521 Fifth Ave., New York.

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NOTES ON THE PICTURE SECTION

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Kurt Wachsman's *Forgotten Man* was a winning entry in one of this magazine's contests. Wachsman made it after a Mass when the crowd had cleared from the steps of St. Patrick's Cathedral in New York. He says that there were nine or ten other photographers around, but none "saw" the picture. Made with a Graflex B, 3¼x4¼, Eastman Portrait Pan Film, 1/25 at *f* 11.

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8:00 AM was made during one of K.V. Arntzen's business trips to Los Angeles. Every morning for several days he leaned far out of his window with his wife grimly hanging on to his belt to keep him from a two story fall, while waiting for an interesting group of pedestrians to appear on the groundglass without having the scene cluttered up with automobiles and other traffic. The sunlight was so bright that Arntzen overexposed about four times, and then cut development by 40%, exposing for the shadows, and developing for the highlights. A well known exhibition print, *8:00 AM* never has been rejected in twelve submissions to salons. Taken with a Graflex D, 3¼x4¼, Ansco Isopan film, 1/40 at *f* 8.

PAGE 64

Washington Square in New York was the setting for Joseph R. Vilella's Greenwich Village Art Show shot. He used a Contax II, with Sonnar 135 mm lens. The exposure was 1/125 at *f* 5.6 on Eastman Panatomic-X film. Scenes such as this lie within everyone's reach.

PAGE 65

A siege of hot summer weather in Milwaukee was finally broken up by the arrival of an ominous bank of thunderheads, and they provided the Milwaukee Journal's Elmer Staab with the subject for *Summer Storm*. He used a Speed Graphic, Ansco Superpan Press film, and an exposure of two seconds at *f* 32.

PAGE 66

Men's Club is a piece of Paul Berg's clever, and competent camera work. He made it as the children in a day nursery were awakening from their afternoon nap, using an Automatic Rolleiflex, Ansco Superpan Press Film, multiple flash, and an exposure of 1/250 at *f* 11. Berg is well known for his deft use of unique camera angles and the virtuosity with which he handles his equipment.

PAGE 67

The contemplative dog and cat in Erich Auerbach's photograph were seen in a corner of London, Auerbach became intrigued by their friendliness towards each other and asked the housewife who owned them to step behind the camera and call to them. You can see the result. He used a Contaflex, with Sonnar 5 cm lens, Ilford HP 3 film, and an exposure of 1/150 at *f* 4.

Dr. John Benus had long planned the portrait of his daughter which he titled *Just A Dribbler*. Waiting until the sun was right for long shadows, and until the wind would ruffle her hair, he took the picture from a stepladder, using a white sheet as a reflector. Automatic Rolleiflex, Eastman Plus-X film, 1/100 at *f* 11.

PAGE 68

H. Bowden is an artist-designer living in California, and made *Manhattan Facade* on a trip to New York, using an Ikomat. His film was Ansco Infra Red, and the exposure was 1/5 second at *f* 11 with a red-orange filter. The superb contrast in texture and color in this picture is what makes it stand out from run of the mill pictures of old buildings, or record shots of run-down architecture.

PAGE 69

South Exposure, by G. Leonard Bennett of Chicago, is a successful and well known salon print. Made in Bennett's home, its success is due to the fidelity with which it has captured the delicacy and detail of the lighting on the plant and curtains. Made with a Speed Graphic, Eastman Portrait Pan film, 1 second at *f* 32.

PAGE 70

Arthur L. Schoeni's late afternoon view of the cyclists against a setting sun was made in Washington, D.C., and is an example of what can be done with a medium priced camera. Schoeni took the picture with a Duo-620, using Eastman Plus-X film, an A filter, and an exposure of 1/100 at *f* 5.6.

PAGE 71

The bathing beauty perched on the wooden piles is the work of Fritz Henle. To make it, on Long Island, New York, Henle used his long-time standby, an Automatic Rolleiflex, together with Ansco Superpan Press film. His exposure was 1/50 at *f* 11, using a light yellow filter.

PAGE 72

Frank Scherschel is one of the brighter lights on *Life* magazine's staff, and usually specializes in speedlight equipment work. However, the bartender absorbed in conversation with some unseen gentleman at his left is one of the shots he has made without this type of equipment. Speed Graphic, Ansco Superpan Press film, 2 Wabash Press 40 flash bulbs, and an exposure of 1/100 at *f* 22.

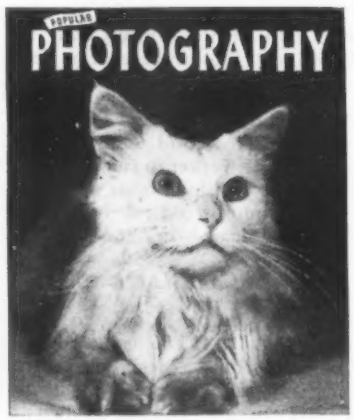
PAGE 73

Another of the more competent photographers who use New York as a center of operations is Roger Coster. His shot of the policeman directing traffic in the rain at Times Square was made with a Rolleiflex, on Eastman Super-XX film. The exposure was 1/50 at *f* 6.3.

PAGE 74

The waterfront view which winds up this month's picture section was made by Harold Corsini of the Standard Oil of New Jersey photographic crew for that organization. It was taken looking south from West Street, with the Downtown Athletic Club at the left. A section of Governor's Island and most of the Lower Bay can be seen. Corsini used a 3¼x4¼ Linhof with a 13.5 cm lens. The exposure was 1/100 on Eastman Super Panchro Press, Type B, at *f* 11, using a K2 filter.

THE NOVEMBER COVER



One day, recently, Joe Linhoff, staff photographer for the Minneapolis Star, wandered into a grocery store in downtown Minneapolis and saw a cat half asleep on top of a sack of potatoes. As he watched, she woke and turned her head into the sun. Joe saw her two-tone eyes, and immediately made arrangements to photograph the animal; but found so much of his time consumed by having to wash the dirt from her fur, that only three shots were made in an hour's work, our cover shot being the best of the group.

As a result of the many comments this Kodachrome created, we did some research in a little volume titled, *A Practical Cat Book*, written by Ida Mellin. Says Mrs. Mellin: Some cats with blue eyes are deaf, and some having odd eyes are thought to hear on the side with the yellowish eye and to be deaf on the side with the blue, but no generalizations can be made. Although cats with odd eyes are prized in the East, they are not so highly valued in western countries, and are not, as a rule, admitted to championship classes.

For his shot of "Mitzi," Linhoff used a Speed Graphic with an 8½ inch Ektar lens, and three No. 22 blue flashbulbs—two at the front, and one for backlight, for an open flash shot at a stop of *f* 11.

WHO'S WHO

News & Comments about Photography and Photographers

Conducted by H. P. SIDEL, director of THE SCHOOL OF MODERN PHOTOGRAPHY

● *On with the Show*

When a leading publication like **Parents' Magazine** devotes its entire photograph gallery to a special exhibit of an SMPer's work, I don't mind confessing to feeling pleased as Punch! Louise Brown Van Der Meid is the young lady who rated this special show, and in the words of the **Parents' Magazine** people themselves, she's an "outstanding American artist!" High praise, indeed, but richly deserved, as her clever photography (right) testifies. While at SMP Louise specialized in color techniques and the thorough training she received here seems to have stood her in good stead—both in her freelance work and as a member of Kodak's Photographic Illustrations Department. Like so many of our SMP grads, Louise is also active in the field of advertising illustration. Louise's career is truly what I'd call a camera study in success—and it gives me real pleasure to congratulate her on her rapid climb up the photo-ladder!

● *Placement Department Data*

"Sighted job—landed same" is the sweet refrain that wings its way back to these pleased ears from SMP grads all over the country. James B. Thompson is now with the Robert Keene Studios in New York. William Whitaker has joined the Ansco Company in Binghamton, N. Y., and Shirley Hand is now working with famous photographer-of-the-dance Larry Colwell. True to SMP tradition, it didn't take these young lens artists long to embark on exciting camera careers!

● *Success in Store*

Have you ever considered how important a part photography plays in the successful running of a large chain-store operation? Merchandise shots for newspapers and catalogs . . . public relations pics for company magazines . . . architectural photos of store interiors and exteriors—these are just a few of its many important commercial phases. They're so important, in fact, that when W. T. Grant Co. appointed capable Pat Brophy as Photographic Department Manager for their 49-store chain, he immediately came to us for up-to-the-minute coaching on streamlined commercial photo methods. Now Pat, whose photo portfolio contains one stunner after another (witness the saucer-eyed shot of his young son, **left**) is on the job at W. T. Grant. One of the pleasantest parts of this success story, to my way of thinking, is the fact that in addition to taking away many a valuable SMP camera tip, he's also taken away one of his SMP fellow students, John Dash, of Boothbay, Maine, now his assistant! See SMP advertisement (opposite page).

● *New Studio Notes*

A good luck toast to S. J. Fort, who's just opened his own Modern Photo Studio in Atlanta, Georgia . . . to Hubert D. McFarland who's hung out his shingle in Owensboro, Kentucky . . . to Helen Santich, who chose Greenwich Village right here in New York for her studio . . . to Ferrish Linthicum and Harry Clark, owners of the new Catskill Pix Studio in Roscoe, N. Y. . . . and to Donald White, who started his own studio in Van Wert, Ohio, and chose for his right hand man another SMP grad, Oren Deal.

● *Send for FREE BOOKLET!*

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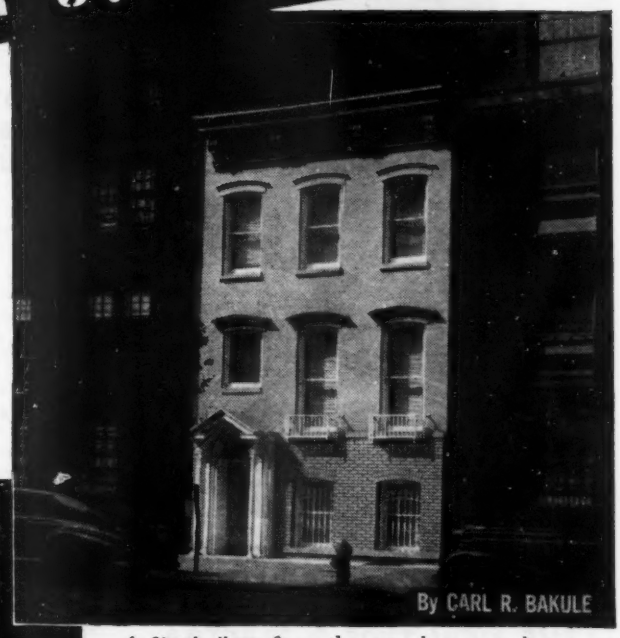
Dramatic Camera Highlights from THE HOUSE ON 57TH STREET

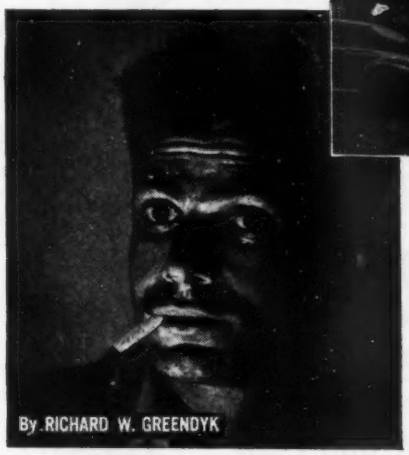
Mecca for photographers is 57th Street & Lexington Ave., site of New York's famed, cosmopolitan SCHOOL OF MODERN PHOTOGRAPHY. From small towns and big cities . . . from over the border and across the seas . . . photo fledglings and professionals alike converge on SMP, the country's largest and most modern training ground for camera careerists!


By CARL R. BAKULE

1. Stone's throw from the SMP skyscraper home on 57th St. is the lovely town house (above) photographed by CARL R. BAKULE. One of the many professionals who take time out from their careers for new technique briefing at SMP, Bakule has had interestingly varied experience as free-lancer, photo-lab technician, and Army Air Forces cameraman. Now, armed with SMP's top-notch training in commercial photography, he's just opened his own commercial studio in Minneapolis. New clients include a leading airline, prominent department stores and manufacturers. Just to make sure he continues to keep up-to-date on new methods, he plans a return trip to SMP for further schooling next Spring!

By MARY W. LEFFEW

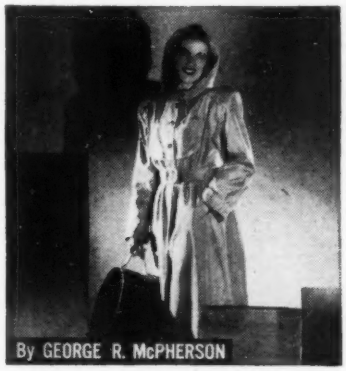
2. Bright vision of opening a studio with her news-photographer brother brought MARY LEFFEW from Kinston, N. C. to SMP—where photo-amateurs soon change to "photo-specialists" in news, industrial, commercial and color photography. Shining proof that versatile Miss L. will lose little time in realizing her dreams is the portrait in high-key (above)!


By RICHARD W. GREENDYK

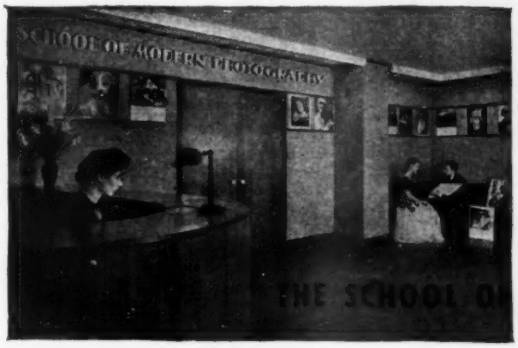
3. Taken by surprise are camera novices who learn they can develop professional skill in just a few short months at SMP—where the atmosphere is cosmopolitan, the instructors expert, the studios and labs ultra-modern. Example of professional-calibre results obtained is student RICHARD W. GREENDYK's striking study (above) of a fellow SMPer, shot during class practice period.

By PAT BROPHY

4. Center of attraction for camera careerists is the country's most advanced school of photography—SMP! Here you'll find many a professional bent on absorbing photography's latest wrinkles. Case in point is W. T. Grant Co.'s new Photographic Dept. Manager, PAT BROPHY, (right), who came to SMP for special technique schooling. He's now working hard at Grant's with new ideas, new enthusiasm *and* a new assistant—naturally, an SMP graduate! For more about him, see *Who's Who* column, opposite page.


By GEORGE R. McPHERSON

5. Model beginning for a Mr. & Mrs. foto future: George R. McPherson's SMP enrollment with wife Eileen. Together they took advantage of SMP's top-flight training—attained results like Mr. McPherson's fashion stunner (above). Now they'll pool their skills professionally with Mrs. M's father in the latter's Sioux Falls studio!



6. Information Please! Into this reception room have walked thousands of starry-eyed youngsters and careerists of all ages. Question most often asked: "*What about tuition fees?*" The answer is genuinely surprising, for specialized courses or complete study programs, *either day or evening*, are exceptionally moderate. Visit the School, or write for outline of courses. *Address* H. P. Sidel, *director*, Dept. P11.

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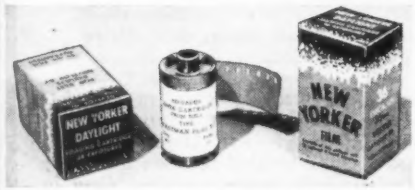

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We Introduce

(*Continued from page* 47)

all he can handle in child photography.

Recently Hatch has branched out into the more lucrative field of magazine photography, and has sold stories to *Collier's* and *'47*, among other magazines.

Marion Hatch has an ideal background for photography. First of all, he had "picture sense." His father had been an artist, and he, too, dabbled with painting. Then his work with newspapers had given him much experience with photographs themselves. The second factor in his favor was a keen sense of mathematics—and an ability to translate figures, charts, and words into action. For this reason, the pamphlets, books, and magazines he read were sufficient to teach him most of his considerable knowledge of photography. (An article from *Popular Photography*, April, 1941, "Manual of Correct Exposure," taught him "everything there is to know about exposure").

After he had received $568 from one day's shooting of children, however, he decided to see what the experts could teach him, and he enrolled for courses in Elementary and Color photography at the School of Modern Photography in New York. He learned enlarging when a friend bought an Omega DII enlarger, which he still uses. He did his own developing and contact printing from the beginning—by following manufacturers' directions—and improving through constant investigation on his own from material which he read. The Army Manual of Photography was a good source as well as Morgan and Lester's "Graphic Graflex Photography."

Hatch's rules for successful commercial child photography are:

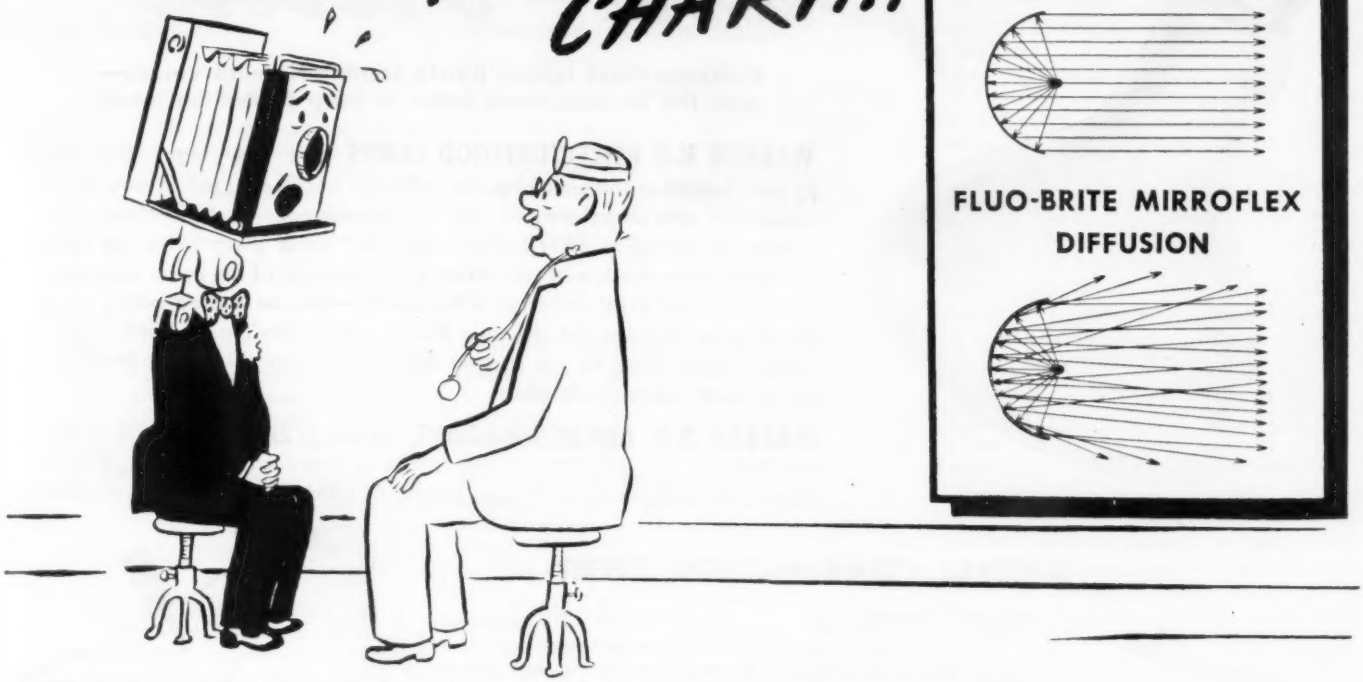
1. Pick out a wealthy family.
2. Take as many poses as you can; each one is money in your pocket.
3. Shoot from 9 a.m. to 6 or 8 p.m.
4. Show sample books in various sizes —8x10, 11x14, 16x20. The family may want more than one.
5. Show proofs only as contact prints marked for cropping; it'll save you time *and* money.

Recently Hatch decided that the real money was in doing the unusual, and that the most unusual thing in photography is to combine action with color. Action, he says, is one thing which the photographer can get that the artist cannot get. And color makes the picture infinitely more exciting. So, he took his mathematical mind to Parker and Young, manufacturers of electronic flash units, and learned how to use the lights for both color and black-and-whites. (The picture with this article was taken with speedlights. Hatch shot from the floor with his 3¼x4¼ Speed Graphic set at *f* 16, using two lights in 14-inch reflectors.)

The first color shots he made with a speedlight were done at the Savoy Ballroom. The first day's shooting was all wrong; the second resulted in 70 to 80 good Kodachromes. With such fast success, Hatch is well on his way.

The Great American Novel? That's still in the future.—*Jacquelyn Judge.*

"READ THE CHART...*



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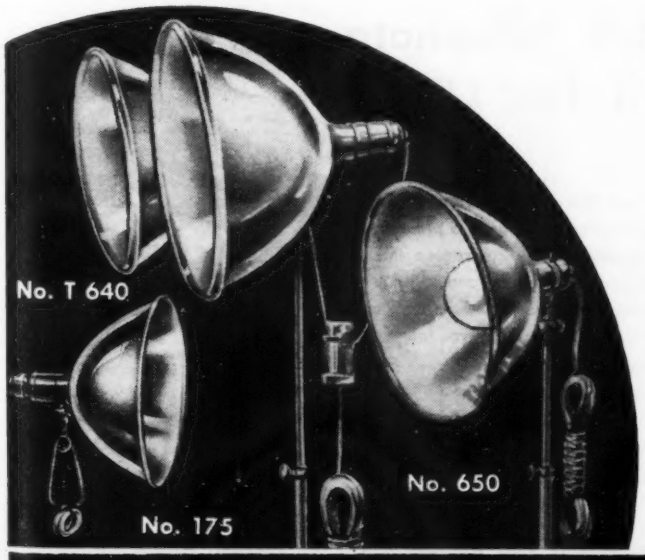

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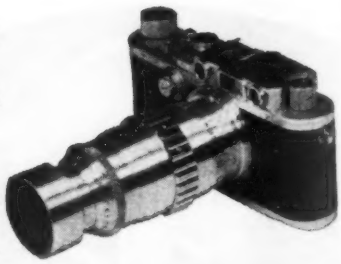

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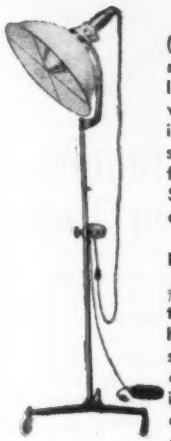


24" JOHNSON MODELING VENTLITE

(Illustrated)—for #4 photoflood, movieflood and 3200°K PS52 lamps. Ideal for all studio use, with roller mounted heavy cast-iron base, stand mounted line switch, 20' cord, glass-cloth diffuser, lamp shield. Regularly $84.00; our price, brand new, each, only.....$62.00

PERKINS TWIN-LITE

#6248—a "broad" light, using two #4 floods in one bank, with hi-lo and medium (one light) switch. Features built-in "barn-door" shields, heavy-duty folding tripod stand, diffuser, 20' cord, etc. Comes in heavy fibre carrying case for location work. A real buy, brand new, at only.....$49.00

24" PHOTOGENIC MODELING LIGHT

Another prime value in equipment for the first-class studio! Rugged lifetime construction, beautiful design; roller base, heavy stand, spun glass diffusing shield, lamp shield (#4 to PS52), plastic control knobs, etc. Worth $78.00; our price, brand new, only.....$55.00

18" **ACME-LITE**—a #4 photoflood light in a popular-priced and well-constructed unit. Adjustable tilting arms, 8' folding stand, 20' cord with line switch. Verified equivalent $24.00; our low price, brand new, while surplus stock lasts, only $19.50

GE #4 Photoflood lamps, 6 for only.... 5.00

Panchromatic Makeup by Hampden

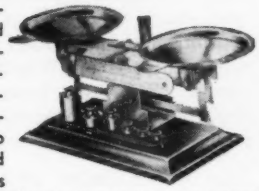
A secret of success with glamour photography—indispensable for corrective makeup—an essential for most character studies—compounded for photography in the tones that photograph best. Complete kit, including 5 basic tones and 3 powders, rouge and eyebrow pencil, with all necessary accessories, including instructions—surprising value for so little cost, only $2.50

Photo-Electric Exposure Meters

Popular De-Jur Critics with honeycomb light acceptor, regularly $21.85, a top value at this figure; only....$14.95

Very latest GE DW-58 with color-sensitive selenium cell, formerly $26.95, now at a new low price of only.....$19.95
Brand new—no trades necessary

Laboratory Chemical Scales



Proper chemical mixing depends on good scales. In these, amazing sensitivity is provided by the exclusive "Sensitizer," insuring accuracy to the proverbial red hair. This feature has previously been found only in the highest priced analytical balances. Specify avoirdupois or metric. New list $6.95; our price only, each.....$4.95

Eastman Automatic Tray Siphon

Another "must" for photographic darkrooms—for the amateur with an occasional evening's work, and for the busy professional as an adjunct to his regular production equipment. Connects to any faucet, converts any tray into an efficient washer, siphoning hypo-laden water from the tray bottom, adding fresh water with a vigorous agitating action through the venturi jet inlet. Made of vulcanized hard rubber for a lifetime's use! Regular list $5.35; a prime value at only..$4.25

Laboratory Aprons

Handy for many uses—protect your clothing in the photo lab with this light-weight genuine rubber-impregnated cloth apron! Full 45" length, with pocket and metal grommet eyelet for waist cord. All edges cloth-bound. This quality, hard to find today, is worth much more than our low price; each, only.....$1.75
Three aprons, as above..... 4.80

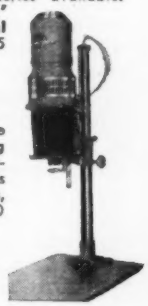
EASTMAN FERROTYPE POLISH—16 OZ.
To keep your tins at their brightest and to provide prints with the finest gloss—this polish has no peer! In special applicator bottle. Signal Corps surplus. Special, only.....59c

EASTMAN PRINT FLATTENER—32 OZ.
Condition your prints—glossy or matte—against curl, this winter. The largest studios and finishers use this glycerin base solution. Dilute 1:10. Special, only.....$1.20
Gallon (4—32 oz. bottles), only..... 3.50

De-Jur Enlargers

VERSATILE I

A distinctive piece of darkroom equipment, incorporating all possible distortion control features. Takes negatives to 2¼x3¼; many accessories available. Reg. list price, with 3½" f4.5 lens, $146.55, special now, complete..$118.65



VERSATILE II

The top dollar value in its class, handling all negatives to 3¼" square, with oversized condensers. A lot of enlarger for this price! Reg. list price, with 3½" f4.5 lens, $126.00; special, now, complete $99.00

VERSATILE PRO

Professional performance thru and thru! 6½" double condensers provide finest quality enlargements, Air-Tech ventilation keeps cool on largest blow-ups, densest negatives. Reg. list price, with 5½" f4.5 lens $212.90; special, now, complete.....$166.25

All above enlargers brand new

Simmon DII, no color head, w/161mm EK lens, new.....$189.50
Simmon NF 8x10, fluorescent, w/12" f6.3 lens, new..... 465.00
Precise 2¼x3¼, w/3½" f6.3 lens, new. 36.75
Federal 312, 2¼x3¼, w/3½" f6.3, LN. 44.00
Elwood 8x10 Autofocus, w/10" f4.5, excell..... 325.00
Lektra AC-DC electronic timer..... 26.00
Time-O-Lite, AC, sync motor..... 16.50
Mark-Time, AC-DC, spring drive..... 11.95
Premier 11x14 easel..... 10.60

5" F2.9 Speed Lens

For 2¼x3¼ and 3¼x4¼ Speed Graphics. Like the 7" f2.5 Aero-Ektar we've offered for larger cameras this lens (Dallmeyer made) will help you to make shots where you've never been able to work before. In barrel; only a few at, each.....$54.50

3½" f4.5 Ilex Paragon enlarging, LN....$18.75
5⅜" f4.5 Wollensak enlarging, LN..... 37.50
18cm. f4.5 Carl Zeiss Tessar, barrel, LN.. 65.00
13.5cm. f3.5 Schneider Xenar, barrel, LN. 68.00
7" f2.5 Aero-Ektar, hard coated, barrel, LN 69.00
12" f4.5 Gundlach Radar Compound, excell. 129.00
12" f6.8 Turner-Reich Convert., Univ., LN, coated.....189.00
8½" f6.8 Turner-Reich Convert., Acme, LN, coated.....124.00
4x5 Korona Commercial, LN..... 44.00
8x10 Korona View, w/5x7 back, LN.... 67.00

Cesco Enamel Trays

10x10 size—for 8x10's, enable development of horizontal or vertical prints without turning, twisting tray to view. Generous 12x12x2½ dimension. Triple coated. Only, each.....$1.35

11x14 size—desirable large tray for average darkroom. 14½x14½x2½ dimension. These have been most scarce; our supply is limited, but the price remains the same; only, each.....$1.95

Rapid Print Washer, 8x10.....$3.95
Rapid Print Washer, 11x14..... 6.95
Chrome-on-steel ferro tins 10x14, 6 for.. 5.50
Chrome-on-steel ferro tins 11x14, 6 for.. 6.50
Chrome-on-steel ferro tins 18x24, 12 for..33.00
2¼x3¼ Stainless-steel film dev. hangars, 6 for..... 3.54
3¼x4¼ Stainless-steel film dev. hangars, 6 for..... 3.54
4x5 Stainless-steel film dev. hangars, 6 for. 3.54
5x7 Stainless-steel film dev. hangars, 6 for. 3.54

35mm. Daylight Bulk Film Loader

For those who load their own 35mm. cartridges, there's no substitute for an efficient loader like this! Magazine holds rolls up to 100', is perfectly light-tight; feeds film end through ingenious light trap to loading chamber; film end is fastened, cartridge is capped and loaded, from 4 to 40 exposures—by count, all in full daylight! Use one for each kind of film you've been loading! (See facing page for film offer!) Each Bulk Film Loader, only $4.95

Keep posted on more values like these—read the Surplus News Letter regularly. No charge for it! Just write:

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☐ And I'd like information on_____
Name_____
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City_____ Zone____ State_____

LIBRARY

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—SAYS MR. BAIR

An S.V.E. projector is one of those rare gifts *every* member of the family can enjoy. With it, all the wonderful moments preserved in your transparencies will give many hours of family entertainment the year 'round. Here's why you'll want to specify an S.V.E. projector:

- Uniform, maximum illumination.
- Sharper definition and contrast.
- Greater color fidelity.
- Simple to operate. AC or DC.
- Ruggedly built, yet light in weight.

2 tri-purpose projectors

MODEL DD... 150 watts. 5" focal length coated Anastigmat projection (F:3.5) lens. Shows all three: 2" x 2" slides, single- and double-frame filmstrips. Simple adjustment for double- to single-frame . . . easy change-over from filmstrips to slides and vice versa. Semi-automatic vertical slide changer. Leatherette carrying case.

MODEL AAA... 300 watts. 5" focal length coated Anastigmat projection (F:3.5) lens. Shows all three: 2" x 2" slides, single- and double-frame filmstrips. Same features as DD but larger, more powerful.

At all leading photo dealers

SOCIETY FOR VISUAL EDUCATION, INC.
A Business Corporation
100 East Ohio Street Chicago 11, Ill.

Photography Foils The Forger

(*Continued from page* 46)

infrared-sensitive plates. A No. 87 (deep red) filter is placed over the lens and illumination is supplied by the two Johnson Ventlites or Westinghouse infrared lamps. The lens board is racked out slightly to compensate for the longer focus of the infrared ray.

Ultraviolet photography

The value of ultraviolet photography lies in the fluorescing properties of chemically different materials when exposed to ultraviolet light. One of its most important applications is in the disclosure of chemically eradicated ink writing.

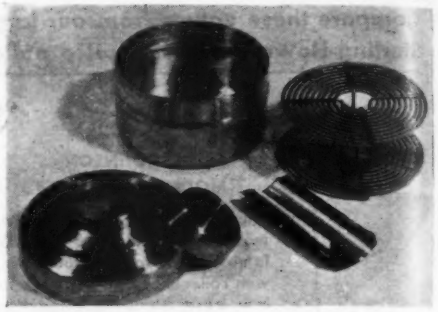
A forger will often obtain a harmless

Clark Sellers (right) and author Donald Doud compare samples of signatures photographed for a recent investigation.

handwritten letter from a wealthy person and chemically eradicate all of the ink writing above the signature. He will then type in a promissory note above the genuine signature and present it to his intended victim for payment. In these cases, an ultraviolet photograph usually will reveal the presence of the chemically erased writing and show the document to be fraudulent. Though ink eradicator skillfully used removes all visible traces of ink writing, many inks contain iron which permeates into the fibers of the paper and is not usually removed by the chemical erasing process. Ultraviolet light will cause the iron left in the paper to fluoresce thereby revealing the contents of the original writing.

Occasionally an eradicated ink will not fluoresce under the ultraviolet light, but the chemicals in the eradicator probably will fluoresce to indicate that the document has been tampered with. Similarly, ultraviolet light often will reveal the presence of stains or fingerprints on documents, and it is frequently used to distinguish between sheets of paper of different composition.

Many unusual photographic experiments may be performed with the use of ultraviolet light. Not only documents, but other objects react in an interesting



NIKOR Solid Stainless Steel Developing Tanks

"You might be interested to know," writes Mr. B. Bair, of Painesville, "that my Nikor Tank has been in constant use for nearly 10 years, including my overseas military duty, during which time my Nikor was used by many of my army buddies. It has been used for several thousand rolls of film and has been dropped and kicked around in my field pack until an ordinary tank would have been nothing but junk. However, my Nikor is still in excellent condition and I am using it constantly."

Yes, the NIKOR is virtually a life-time tank. Made of solid stainless steel, it will not break or chip, and its lustrous easy-to-clean surface remains unaffected by chemicals or moisture. Moreover, it is ideal for color, as film can be flashed without removing from reel. Loads simply, even in complete darkness, and even development is assured by open construction of reels and wide film spacing. Easy on solutions, too; requiring only 8 oz. and up depending on size. See them at your dealer's; and remember, a NIKOR is a permanent investment!

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24 HOUR SERVICE *Quality Color Prints*

From Any Size Transparency Up to 4 x 5

Now—fine quality color prints expertly processed by electronic controls in only 24 hours. It's FINECRAFT for finer color service!

Print Size	2¼x3¼	4x5	5x7	8x10
First Print	.50	1.00	2.00	3.50
Duplicate	.50	1.00	1.85	3.00

Ansco Color Film Processed
120, 620, 35mm, 20 exp. ..... $1.00 per roll
Ektachrome Film Processed ..... 1.50 per roll
35mm Film mounted upon request.

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Write now for our
SPECIAL COLOR PRICE LIST.

Finecraft Color
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Kodachromes New York City
Set of 12 Slides—$6.00
Additional sets; Beautiful Flowers, National Parks, Czechoslovakia, Yugoslavia.
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KODACHROME SLIDES
OF HISTORICAL PHILADELPHIA
35mm. Kodachromes in Ready-mounts of Independence Hall, Liberty Bell, Betsy Ross House, etc. 50 cents each. Send for free list.
KLEIN & GOODMAN, INC.
18 S. 10th Street Philadelphia, Pa.

LATEST CLOSING PRICES FOR CAMERAS AND EQUIPMENT IN THE NEW YORK MARKET

Compare

35MM

	NEW	Like New
Argus Model C-3, f3.5	$ 74.71	$ 56.50
Agfa Karat f2.8 RF		86.00
Argus A2, f4.5, case	29.85	
Bolsey Reflex, f2.9	367.00	288.00
Clarus, Woll. f2.8 ctd. RF	116.25	87.00
Kodak Ektra, f1.9 latest	542.50	388.00
Kodak 35, RF	86.58	
Kodak 35 f:3.5	60.03	
Mercury II, f2.7, ctd	82.50	47.50
Perfex DeLuxe, f2.8, case	98.00	76.00
Perfex 55, f2.8, case		58.00
Retina I, f3.5		64.00
Retina II, f2.8 cpld. RF		148.00
Robot I, Tessar f2.8		75.00
Robot IIS Biotar f2		108.00
Stereo Realist	162.50	
Tennax I, Zeiss f3.5		68.00
Voigtl. Vito f3.5, case	88.25	
Wimpro	10.95	

LEICA CAMERAS & LENSES

	NEW	Like New
Leica A, Elmar f3.5		$ 68.00
Leica C, Elmar f3.5	$138.00	108.00
Leica D, Elmar f3.5	185.00	148.00
Leica F, Summar f2		189.[illegible]
Leica G, Summar f2		[illegible]
Leica IIIA, Xenon f1.5		[illegible]
Leica IIIB, Elmar f3.5	288.00	[illegible]
Leica IIIB, Summar f2	320.[illegible]	[illegible]65.00
Leica IIIC, Elmar f3.5	33[illegible]	268.00
Leica IIIC, Summar f2	[illegible]	28[illegible]
Leica IIIC, Summitar f2	[illegible]	[illegible]
Leica IIIC, Xenon f1.5	[illegible].00	[illegible]

Leica FF 250 Exposure f2 Summar [illegible]375.00

	NEW	Like New
28 mm Hector f6.3 W.A.	139.[illegible]	[illegible].00
35 mm Elmar f3.5, W.A.	123.[illegible]	[illegible]7.00
50 mm Elmar f3.5	9[illegible]	[illegible]2.00
50 mm Woll. f3.[illegible]	7[illegible]	5[illegible].00
50 mm Sonnar [illegible]	30[illegible]	2[illegible]
50 mm Summar f2	12[illegible]	[illegible]
50 mm Summitar f2	22[illegible]	[illegible]
50 mm Xenon f1.5	240.00	[illegible]
73 mm Hektor f1.9	218.00	[illegible]
90 mm Elmar f4, coated	155.4[illegible]	[illegible]
90 mm Thambar f2.2, cpld.	218.[illegible]	18[illegible].00
90 mm Woll. f4.5 ctd.	115.[illegible]	[illegible].00
127 mm Woll. f4.5	17[illegible]	[illegible].00
135 mm Hektor f4.5	2[illegible]	[illegible].00
200 mm Telyt f4.5, Reflex Housing	[illegible]	2[illegible].00
200 mm Astro f2.3	[illegible]5.00	
300 mm Astro f5		[illegible]20.00
Abbey Flash for Leica	50.[illegible]	34.50
Leitz [illegible] Synchronizer	63.0[illegible]	
Leitz filters for Summar	5.20	4.00
Leitz Image Erecting Finder	87.50	62.00
Angle View Finder	24.00	16.00
Leitz [illegible] Finder	64.00	48.00
Sliding copying attachment	44.27	35.50
Leica Ma[illegible]	4.00	

CONTAX CAMERAS & LENSES

	NEW	Like New
Contax I, Sonnar f2		$[illegible]
Contax II, Sonnar f2	$298.00	[illegible]
Contax III, Sonnar f2	346.[illegible]	[illegible].00
Contax III, Sonnar f1.5	445.[illegible]	[illegible]8.00
28 mm Tessar f8	145.00	108.00
35 mm Biogon f2.8 W.A.	288.00	232.00
42 mm Biotar f2, W.A.	152.00	128.00
50 mm Sonnar f2	114.00	82.00
50 mm Sonnar f1.5	235.00	187.00
85 mm Triotar f4	174.00	143.00
85 mm Sonnar f2	288.00	238.00
135 mm Sonnar f4	185.00	155.00
Contameter		78.00

KINE EXAKTA CAMERAS & LENSES

	NEW	Like New
Kine Exakta Biotar f2 ctd.	$424.00	$374.00
Kine Exakta Tessar f2.8	321.00	278.00
4 cm Meyer f4.5 W.A.		148.00
8.5 cm Zeiss Sonnar f2	208.00	
8.5 cm Zeiss Triotar f4		122.00
13.5 cm Zeiss Triotar f4	138.00	
15 cm TeleMegor f5.5	158.00	118.00
15 cm Dallon f5.6	132.00	108.00
18 cm TeleTessar f6.3	203.00	165.00

REFLEX

Exakta 6x6 f2.8 Xenar and 18CM f3.5 Primotar Telephoto lens and case. Brand New **$550.00**

	NEW	Like New
Argoflex 4 5 case	$ 69.63	
Auto Rolleiflex, Tess. f3.5	375.00	$295.00
Auto Rolleiflex, Xenar f3.5	300.00	

CAMERAS WANTED—HIGH PRICES PAID

	NEW	Like New
Ciroflex, f3.5 Alphax, case	$ 85.48	
Ciroflex, f3.5 Rapax, case	107.95	
Contaflex, Sonnar f1.5 case		378.00
Exakta B Tessar f2.8		148.00
2¼x3¼ R.B. Graflex Ektar f4.5 coated	157.50	
Graflex D, f4.5		134.00
Ikoflex I, f3.5, case	165.00	138.00
Ikoflex III, Tessar f2.8	375.00	325.00
Kodak Reflex, f3.5, case	137.92	122.00
Korelle Reflex I, f2.9 case		109.00
Korelle Reflex II, Tessar F2.8		168.00
Praktiflex f2.9		128.00
Rolleicord IIA, f3.5 case	165.00	140.00
Rolleicord I, f4.5		118.00
Rolleiflex Standard		148.00
Sports Finder for Rollei	11.00	
National Graflex F:3.5		72.00
3¼x4¼ Graflex D Tess. F:4.5		118.00
3¼x4¼ Graflex R.B. F:4.5		85.00
Voigtlander Superb F:3.5		114.00

ROLL FILM

	NEW	Like New
Medalist II Ektar f3.5 case	$277.50	$234.00
Medalist I Ektar f3.5		165.00
Minox, latest f3.5		138.00
Plaubel Makina II, f2.9		148.00
Plaubel Makina IIS, f2.9		288.00
Super Ikonta A Zeiss f3.5	185.00	145.00
Super Ikonta B Tessar f2.8		218.00
Meteor, 2¼x2¼, flash, case	27.30	
Super Ikonta BX		248.00
Voigtl. Bessa f4.5, case	81.00	
120 Semi-Minolta F:3.5 Ctd.	69.50	
2¼x2¼ Mamiya Cpld. R. F. F:3.5 Rapid Speed 1-1/500	112.50	
Monto Carlo Special f3.5	63.75	47.50

SPEED GRAPHIC

	NEW	Like New
2¼x3¼ Speed Graphic, f4.5, RF, Gun, Adapter, Holders, Acc.	$298.[illegible]	$2[illegible]8.00
3¼x4¼ Ann. Speed Graphic, f:4.7, RF, Gun, Adapter, Holder, Acc		2[illegible].00
4x5 Ann. Speed Graphic, f4.7, RF, Gun, Adapter, Holder, Acc.		[illegible]8.00
5x7 Speed Graphic f[illegible] Lens		[illegible]8.00
4x5 Crown Graphic f4.[illegible]	181.[illegible]	
Crown Graphic, 2¼x3¼, f4.5 Ektar, RF	22[illegible]	
Pacemaker Graphic 3¼x4¼, f4.5 Ektar RF	[illegible]52.[illegible]	

PRESS CAMERAS

	NEW	Like New
[illegible]	$174.00	$118.00
[illegible] f4.5	144.00	108.00
[illegible] f4.5 RF Flash	228.00	168.00
9x12 cm Linhof Technika, f4.5, RF, Holders, Adapter, Case		[illegible]

Linhoff 9x12 or 3¼x4¼ Zeiss Tessar f4.5 Kalart Range Finder $208.00

	NEW	Like New
5x7 Linhof box		128.00
4x5 Meridian Technika, Tessar f4.5, RF	278.00	
4x5 Press King RB	99.50	
4x5 Printex f4.5 lens	158.00	118.00

VIEW CAMERAS

	NEW	Like New
5x7 Deardorff	$136.50	
4x5 Graphic View, f7.7, Synchro Supermatic, case	207.72	$158.00
5x7 Grover View, KA 8″ lens	158.00	125.00
4x5 Korona View		38.00
4x5 Korona Commercial View	55.00	
5x7 Korona Commercial View	65.00	49.00
8x10 Korona Commercial View	70.00	52.00
4x5 or 5x7 Grover View		59.00

MOVIE

8MM CAMERAS

	NEW	Like New
Bolex H-8, latest ½″ f1.9	$339.05	$272.00
Bolex L-8, f2.8	139.48	106.00
B & H Sportster f2.5	102.61	84.00
Briskin Magazine f2.5	99.50	72.50
Keystone K-8, f2.5	64.50	48.00
Keystone K-8, f1.9	96.75	73.00
Revere 88, f2.5	77.50	58.00
Revere Magazine, f2.8	127.50	
Revere Turret, f2.8	110.00	94.00
Perfex Magazine f2.5	99 50	
Universal Cinemaster, f2.5.	66.65	48.00
B&H Aristocrat	156.98	

8 MM PROJECTORS

	NEW	Like New
Ampro 8	$159.00	$124.00
De Jur 8, 1000 watt	174.00	138.00
Kodascope 8-90	175.00	
Keystone K108	138.50	
Revere DeLuxe	120.00	96.00
Universal, 500 watt	67.00	53.00
Movie-Mite		212.00

16 MM CAMERAS

	NEW	Like New
B & H Mag, Turret, 1″ f1.5, f2.7 WA, 3″ f4 Tele	$593.00	$480.00
B & H Mag., f2.5	186.67	158.00
Bolex H16, 1″ f1.5, 3″ telephoto	415.00	354.00
Cine Kodak Special f1.9	$586.67	$485.00
Cinklox, f2.5 coated	76.15	59.50
DeVry, f2.5		79.00
Keystone A-7, f1.5	107.50	
Standard Mag., B L f3.5	84.50	
Victor 4 f1.5 lens	206.50	
Movikon Magazine 16 F:2.7 Tess 2″ Sonnar F:2.8 Tele Lens		345.00

16 MM PROJECTORS

	NEW	Like New
B & H Diplomat	$273.30	
Keystone K160	119.50	
Kodascope 16-10	127.50	
Kodascope 16-20	245.00	
Valette	217.00	$175.00
Ampro 750 watt Imperial	276.00	
Bolex H16-8 Projector, case	331.00	267.00

16 MM SOUND PROJECTORS

	NEW	Like New
Ampro Premier 20	$540.00	$485.00
B & H Filmo	603.00	554.00
Kodascope FS-10-N	500.00	395.00
Movie-Mite	298.00	235.00
Natco	479.00	355.00
Victor Model 60	468.00	

LENSES

LENSES IN BARREL

	NEW	Like New
4¾″ Angulon f6.8 W.A.		$74.00
7″ Ektar f2.5 foc. mt.		94.00
19″ Schneider Xenar f4.5	$365.[illegible]	278.00
20″ Dogmar f4.5		190.00
19″ Heliar f4.5		220.00

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	NEW	Like New
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4″ [illegible]tar f4.5 [illegible] Rapax	$[illegible].30	
4[illegible] Schneider [illegible]		33.00
[illegible] T[illegible] f4.5 [illegible]		42.00
[illegible] Ektar f:[illegible] Supermatic	75.6[illegible]	
[illegible]		42.00
5[illegible] Tessar f4.[illegible]		57.50
5[illegible] Optar f:4.7 [illegible]	[illegible]	59.00
[illegible] 1[illegible] 15″ Turner-Reich f6.8 Ilex	134.50	
10[illegible] Meyer dbl. anast. cpd.		97.00
1[illegible] Comm. Ektar f6.3	283.00	
12″ Dogmar f4.5 cpd.		172.00

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	NEW	Like New
7x50 Leitz Binocular. Latest lightweight coated [illegible]	$192.00	$132.00
Hugo Meyer [illegible]	12.50	9.00
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[illegible]-O-Lite Master	19.51	14.00
Franklin 8 & 16 mm Splicers	5.65	4.50
Albert Automatic Easel	20.41	15.80
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Beacon, v.p. camera, case	12.45	
Accessory Back for Medalist I & II	40.83	29.50
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Leitz focomat	168.00	$137.00
DeJur Versatile II, f4.5	99.00	87.00
Federal 312 w/lens	53.00	
Federal 250 w/lens	89.50	69.50
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National Coldlight 4x5	139.50	98.00
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Spencer MK 100 w/case	27.00	18.00
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SVE Model AK w/case	62.90	49.00
SVE Model AAA	80.00	58.00

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and sometimes startling manner to ultraviolet rays, and the amateur is indeed fortunate who has access to one of these "black lights." No special equipment other than the light is necessary. When making this type of photograph, exclude all visible light, and if only one ultraviolet unit is available, it is usually advisable to "paint" the object with ultraviolet light. The exposure for this type of photograph will probably have to be determined by the trial and error method.

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Anonymous threat letter caused considerable alarm until it proved to be an applicant's method of attracting a prospective employer's attention. Result: no job.

ultraviolet illumination. Mercury vapor, cold light, and incandescent ultraviolet lights are used to serve this purpose.

Transmitted light photographs

Transmitted light pictures are often of inestimable aid to the document examiner. They are taken with the illumination directed *through* the document, and when accompanied by magnification, often reveal the delicate patchings characteristic of many forgeries. Watermarks in paper can likewise be shown.

When photographs are taken by this method, our special object board is replaced with two sheets of optical glass between which the document is placed. It is then possible to throw a light through the document from the rear. The light source is placed behind and at a sufficient distance from the document so as not to cause a "hot spot" on the photograph.

Side-lighted photographs

A strong side light played on documents often reveals depressions or indentations from matter written on the sheet above. Side-lighted photographs, shown in court in a famous stuffed ballot box case, proved conclusively that a number of ballots had been marked illegally. The photographs disclosed "ghost marks" or embossings caused by ballots being marked while in stacks instead of one ballot at a time. They could not have occurred if the ballots were marked separately by the individual voters.

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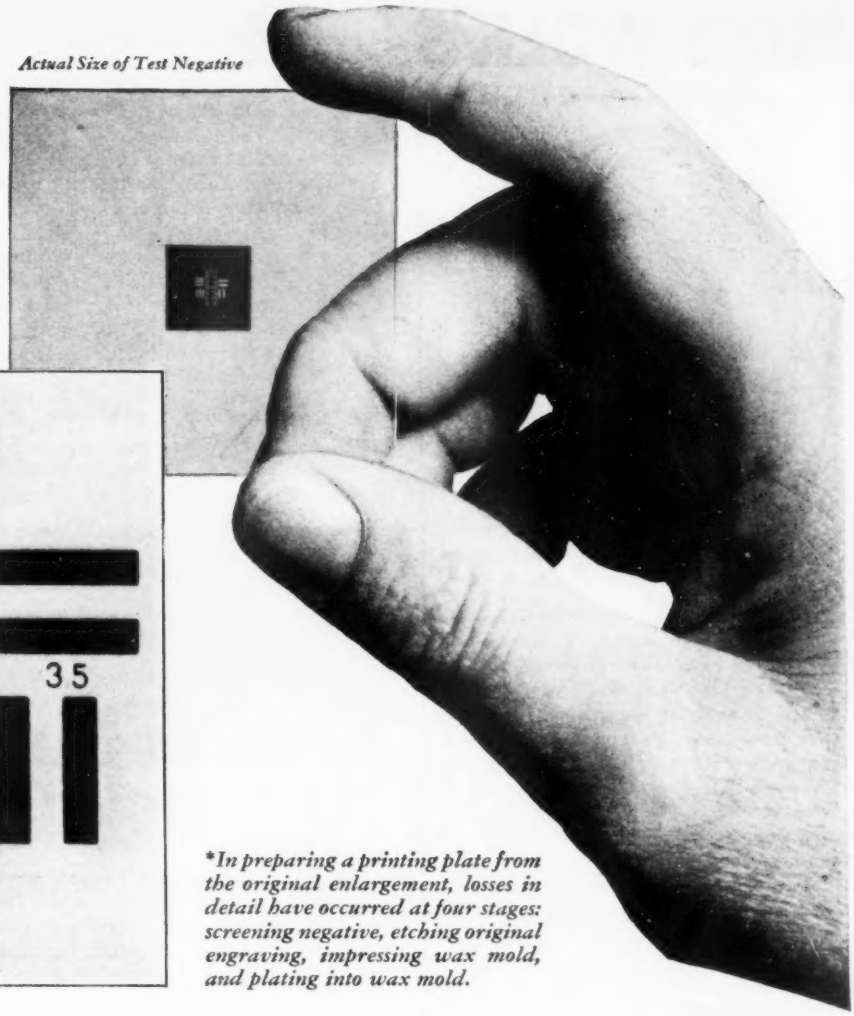

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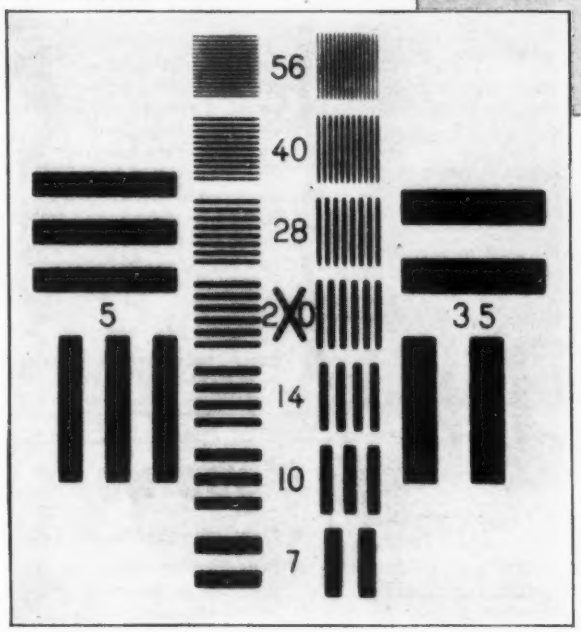

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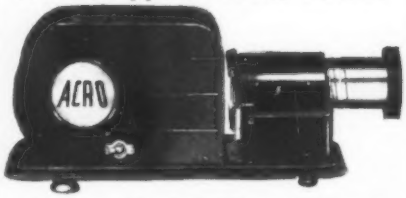

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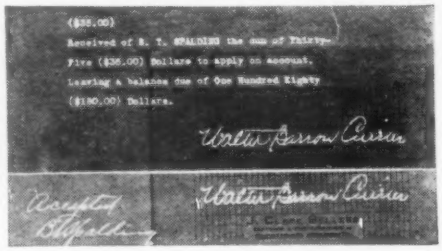
who, upon being apprehended, swallowed a portion of the threat letter. His quick thinking availed him little because he foolishly left the tablet from which the extortion note paper had been taken in his room. The top page contained indentations which, when photographed with a raking sidelight, revealed the entire contents of the original extortion letter. The side-lighted photograph checked with fragments of the swallowed document.

Side-lighted photographs are made by allowing a narrow band of light to strike the document on the extreme edge, throwing shadows into the indentations to make the latent writing visible.

Auxiliary methods

Often when ultraviolet and infrared fail, eradicated ink writing on a document is exposed to the fumes of ammonium

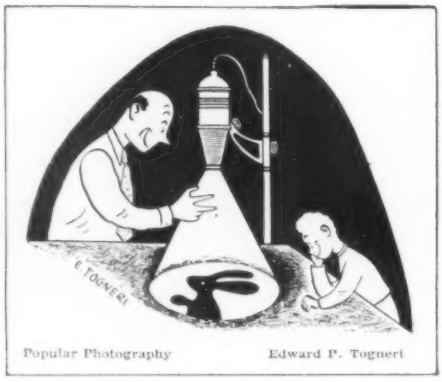


Signatures forged by the tracing process are uncovered by observing unnatural similarities as shown by the rules.

sulfide or potassium thiocyanate crystals acidified with hydrochloric acid. In the latter treatment, the retrieved writing takes on a reddish hue but fades quickly, so that it is necessary to photograph the document as soon as possible after treatment. A non-red-sensitive film such as Commercial Ortho is used for this purpose to increase the contrast in the restored writing.

A suspicious typewritten document is often enlarged under a test plate bearing ruled lines. This test plate is designed so that if a document was typed under normal circumstances, each letter falls into a separate square. If there has been an addition or interlineation, the letters will not fall exactly within the squares but will be intersected by the grid lines of the test plate. This demonstrates conclusively that new typing was added.

Employing these modern effective methods—infrared, ultraviolet, fuming, etc.—photography has taken its place as a vital instrument of justice. Photography exposes the guilty and is there to protect the innocent, doing its part to help society foil the forger.—



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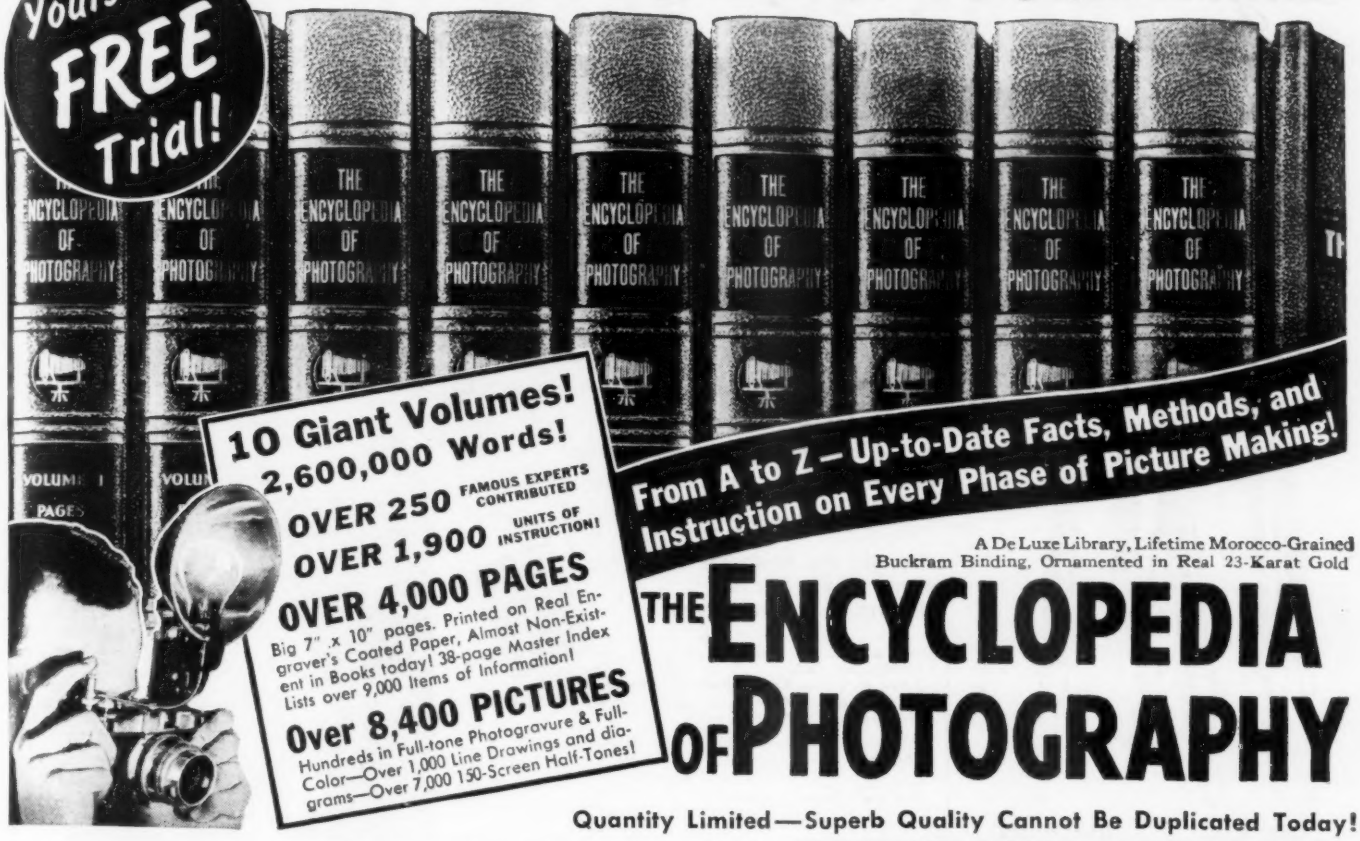

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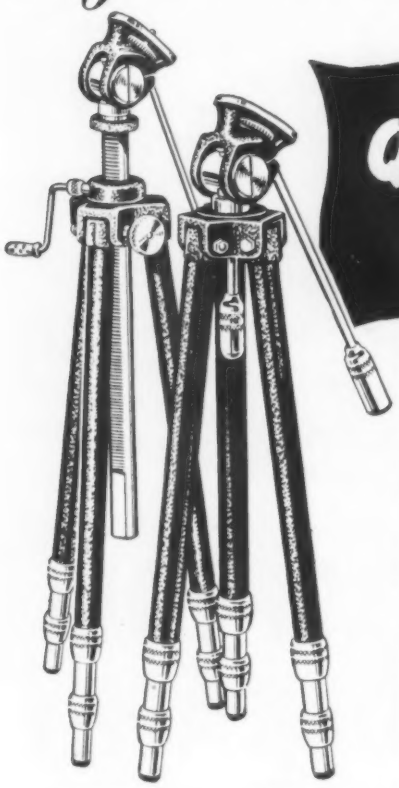

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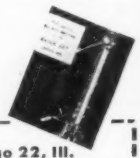

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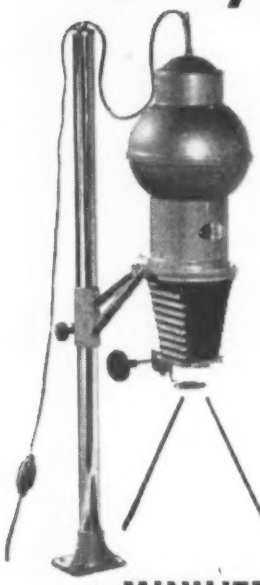

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Singing Faces

(*Continued from page* 59)

men who are strong gin rummy addicts.

Bouncing with energy, and in superb singing voice, they provided Henle with an afternoon he'll never forget. Since the cost of taking his pictures on a regular stage would have been prohibitive, Henle arranged to have the Cossacks come to his studio, where the pictures were made without flash.

The closeups were taken with one light on each side of the subjects, a third light for overhead general illumination, and a strong spot for the background, which, since it was light in color, effectively set off the dark-clothed Cossacks.

The photographs which Henle made

Try a low camera angle when making your entertainment-in-action pictures. It will add depth and perspective to your scene.

during this exuberant songfest are of a type which amateur photographers throughout the country will find they can make—and without a studio. High school operettas, church festivals, school plays, traveling concerts and shows—all these can provide photographers with an opportunity for action-packed closeups.

If at all possible, attend a rehearsal prior to dress rehearsal, so that you will know at what spot in the program the best picture material will occur. Then at the dress rehearsal you will know what to watch for. Your exposure will be controlled by the momentum, or dramatic intensity of the affair, at the moment you wish to take a picture, since the intensity of the lighting will vary with the mood of the scene. Take careful but fast exposure checks, and remember to err on the side of overexposure if you guess.

When moving about backstage, keep your eye cocked for light cables and scenery supports, for a photographer flat on his face is in no position to take pictures. Walk softly and carefully, and above all else, keep out of the way—but keep your eyes open and your camera ready, and you are sure to find yourself the possessor of some theater-in-action shots that you'll be proud to show your friends.—*Ira S. Glick.*

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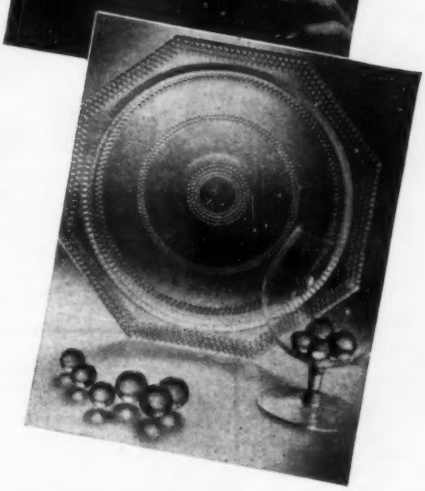

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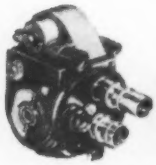

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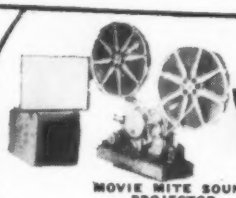

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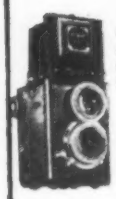

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Keystone K 8 with F/2.5 lens and case	64.50	6.45	6.45
Bell & Howell Turret 8 with F/2.5 coated lens	156.98	15.69	15.69
Bell & Howell Turret 8 with F/1.9 coated lens	210.06	21.00	21.00
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Universal PC 500	69.50	6.95	6.95
Bell & Howell Filmaster and case	187.50	18.75	18.75
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Craig 8 MM "Projecto" Editing Outfit	55.00	5.50	5.50
Craig 16 MM "Projecto" Editor Viewer only	60.00	6.00	6.00
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Mendelsohn for Kodak Flash Shutters	15.50	5.00	5.00
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Kalart	24.60	5.00	5.00
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Federal 450	112.50	11.25	11.25
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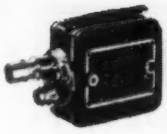

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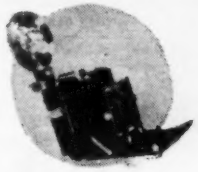

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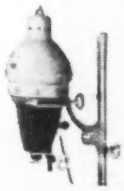

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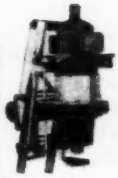

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Some Tips from the Press Photographer

(Continued from page 57)

extension flash was placed at the ceiling on a stand behind the chandelier in the upper right corner of the photograph. In taking the actual photograph, the camera was placed on the floor after the composition had been checked by the photographer as shown in picture No. 7. Exact focusing was accomplished by taking the position of one of the girls and groundglass focusing on a flashbulb placed on the floor.

In making a picture of this type, it is

6. A novel and eye-catching picture is one of this type taken from the floor and presenting the group to advantage.

7. Here is the how-to-do-it for shot number 6. The photographer lies on his back and the girls take their poses above him.

necessary to explain to your subjects how the finished picture will look so that they will know the importance of the exact position you as a photographer wish them to take. Even though a diagram of the picture was explained to the subjects before the photo was taken, the girl in the upper right corner was slightly out of position in the final picture.

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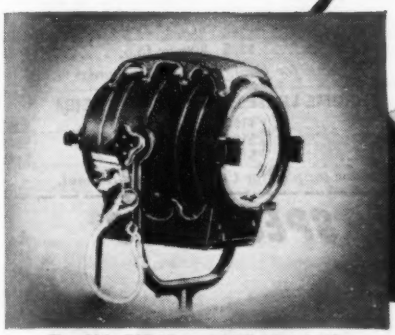

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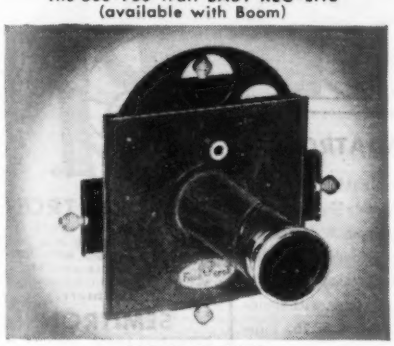
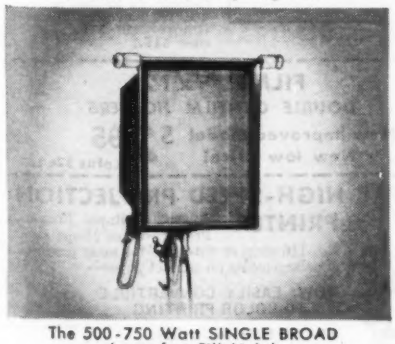


THE FOCO SPOT
(attachment for Baby Keg-Lite)



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looking in on the informal activity of the shower, picture No. 5 was produced. Three flashbulbs were used to light the interior—one placed high in the corner of the room to the left in the picture with the reflector turned toward the ceiling to give a natural source light, another bulb placed high at the other corner of the window, and the third light placed deep in the room to provide background illumination. An open flash technique was used. When the photographer at the camera signaled, an assistant inside flashed the bulbs. The black window frame was retained by lighting the scene only from within.

Spontaneous action caught at its peak

8. One girl was given a siphon bottle and told to see how it worked. The spontaneous action was caught at its peak. This particular shot was made with two speedlamps which stopped the movement at approximately 1/5000 second. Flashbulbs would not have frozen the motion.

is constantly the aim of newspaper photographers. An example of achieving this is shown in picture No. 8. The idea behind this picture was to get spontaneous facial expression by squirting the girls with a charged seltzer bottle. No one was told what would happen except the girl with the siphon. They were told to examine the siphon bottle, and when the reaction to the spray was at its peak, the photographer made his shot. The lighting problem in this picture was to show the spray effectively. To do this it was important first that a back light be used, and second, that the spray be silhouetted against a dark background.

This particular photograph was made with two ultra-speed flash units which stop action at approximately 1/5000 second. Two cross backlights were placed high and just out of camera range on the extreme right and left of the picture area. One front light was placed above and slightly to the left of the camera. The picture could have been made by synchronized flash at the fastest shutter speed with two flashbulbs, one at camera, and the other as a high backlight, but the action could not have been frozen so completely. However, it still would have been an effective shot.

The newspaper photographers' advice to the amateur, based on experience with innumerable routine assignments of a "small talk" nature, is that attention-getting pictures can be made if the amateur will use ingenuity in posing, lighting, and the use of properties which help his subject to be natural.—

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(*Continued from page* 51)

move or change while you are making an exposure.

Some natural history exhibits are arranged to give you that feeling of being out-of-doors in the natural environments or habitats of the birds and animals. The foregrounds are exactly reproduced in the flora of the type of country being portrayed, and with painted backgrounds blending both together as one, the eye is led with clever tricks of perspective into a fantastically real "distance." The lights in these cases are designed to simulate, for the scene exhibited, a quality of illumination "realistically evening," "early morning," or even "moonlit in atmosphere." To provide these dramatic lighting effects it is necessary in today's modern museums that all daylight be excluded from such exhibit groups. You have many problems in exposure to work out, and it is here your meter must be relied upon fully. Don't distrust the readings; a few exposures will convince you, especially in color.

Modern lighting arrangements in museums generally feature the new fluorescent lights which in themselves are difficult enough to work with. These lights give more illumination to the subject matter; that is, they bring out all details of the birds and animals being displayed. But the quality of the lighting is cut down considerably when compared to the older types of tungsten lamps. Thus, a much longer exposure is required and it is one harder to calculate accurately. To secure all details in a habitat group, for instance, so that foreground and background blend together as one, it is necessary to close the lens down and thereby increase your exposure. This can be done easily in museum photography. With a tripod and a subject that will always hold its pose, your only care, actually, is to see that some of the other visitors, in passing, do not trip against the tripod while the exposure is being made. And this will happen if one is not continuously on the alert; the photographer always draws a crowd, even in museums.

One of your primary concerns will be the proper placing of the camera in order to eliminate all reflections from your picture when photographing any subject in an exhibit case. The reflections from the view-glass in front of the group you are working on, reflections from other nearby cases, illuminated labels, reflections from the subjects themselves, overhead lights, and many others—all seem to be in conspicuous evidence when arranging your composition. As it is obviously not possible for any lights to be turned off while the museum is open to the public, each angle of view will have to be worked out for itself; no two exhibits will be the same or present the same problems. However, the use of a polarizing filter, in some cases, will help to remove some undesirable reflections. And if your camera is equipped with a groundglass or can be equipped with a finder that will show you exactly what you are getting in the picture, your problem of reflections, and also composition, will be much simplified.

More and more photographers are discovering that our museums of today present much in the way of suitable subjects for color photographs. Color films require the most exact meter readings for exposure as the latitude of color film is negligible in this type of work. Try to ascertain the type of lighting used in the exhibit you are about to photograph. If tungsten lamps are used, the tungsten-type color film is indicated; but if the new fluorescent lights are illuminating the case, use regular or daylight type film with proper compensating filters for a better color in your transparencies.

It will not be an easy matter for you to get all the color you see in a museum

Mule deer. In displays like this the lighting has been planned so that undesirable shadows are avoided. It is wise to use existing lighting whenever this is possible.

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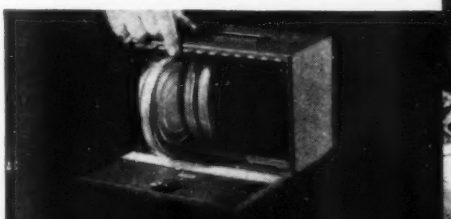

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exhibit in your first attempts at color filming of these habitat groups, or single subjects; it is possible you can never reproduce them exactly. Many groups are designed to emphasize a particular focus of action and the entire exhibit built about this central theme, making it impossible to register true color values in all subject matter. The specimens,

Eagle owl. An out-of-doors feeling will be achieved by your photograph if you follow composition of the museum exhibit.

foreground, background, or other accessories found in the exhibit will have been deprived of their true colors and some parts of the group will have to be sacrificed to achieve a really authentic effect.

Properly exposed color films of museum exhibits are beautiful to view and most pleasing to the eye, to say nothing of the personal satisfaction gained in being able to work out the problems presented in this type of photography. With a series of well-exposed transparencies, or a collection of good black-and-white negatives of the marvels and rarities which comprise a large portion of museum exhibition material, more than the thrill of the hunter is yours! Your "camera trophies" will seem to live and breathe in gorgeous color in your transparencies or in black and white in your album.—

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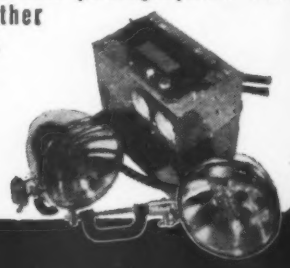

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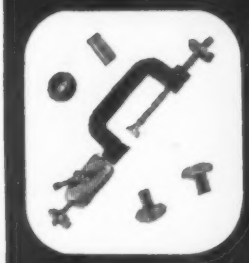

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New BOOKS

PICTORIAL LIGHTING by William Mortensen. Published by Camera Craft Publishing Company, San Francisco, Calif. Cloth bound, 6¾x9¾, 222 pages, illustrated, $4.50.

This title was first published in 1935. The present edition is an entirely new book, containing twice as many pages and four times as many illustrations as the older edition.

It is composed of four parts: Part One—The Five Fundamentals; Part Two—Modifications; Part Three—Light in Use; Part Four—Outdoor Lighting. Appendix A contains other lighting methods and Appendix B contains data on tone relationships. This book is ideal for the amateur photographer because it fits many of his needs: no costly or elaborate equipment is needed—because a complete and unified lighting system is presented which is based on definite relationships which can be easily and clearly understood and accurately followed; because this lighting system is particularly adapted to achieving the pictorial or artistic efforts so ardently sought for by enthusiastic amateurs; because every detail is explained and illustrated with such satisfying clarity. The book contains many large reproductions of Mortensen's finest portraits and figure studies. As is the way with Mortensen's other books, this one is fun to read as it combines crystal clear explanation of technical matters with touches of humor and a generally light-hearted approach.

1948 BERKSHIRE CALENDAR. Sponsored and published by the Berkshire Hills Conference, Inc., Berkshire County Court House, Pittsfield, Mass. Paper bound, 6¼x7½, illustrated, $1.00.

This 1948 edition of the Berkshire calendar features 55 reproductions of photographs taken in Berkshire county. Pictures by twenty different photographers are presented. These were selected by a committee from more than 800 photographs taken in the Berkshires by people from all over the United States. This is the fifth annual calendar, conceded to be the best published so far.

PICTORIAL CONTINUITY—How to Shoot a Movie Story, by Arthur L. Gaskill and David A. Englander. Published by Duell, Sloan & Pearce, Inc., New York, N. Y. Cloth bound, 5½x8¼, 150 pages, illustrated, $3.

This is a simple, explicit manual which shows the amateur cameraman how to make an entertaining movie. "Pictorial Continuity" means no more or less than that coherence which enables separate shots on a strip of film to flow together like the sentences of a good story. It is what can keep an audience interested while watching movies of someone's kid sister. Pictorial continuity is not a matter of sound effects, of technical experts, of dozens of cameras shooting from cranes and dollies. It is something within the ability and equipment of any cameraman. You will find that in this book pic-

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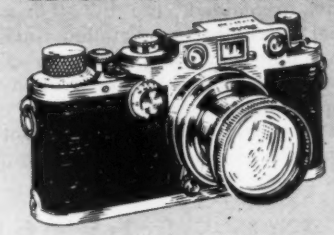

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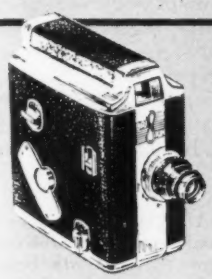

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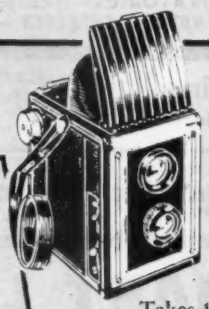

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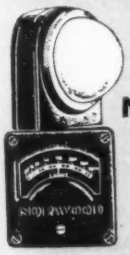

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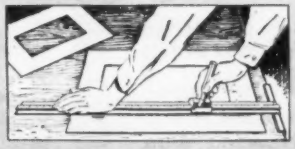

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torial continuity is broken down into its elements, explained step by step, with practical examples and detailed illustrations, so that you can put it into effect in your own home. It is based upon the techniques which the authors developed so that they could properly teach combat photographers at the Army Photographic School.

THE BOSTON BOOK. Text by Esther Forbes; photographs by Arthur Griffin. Published by Houghton Mifflin Company, Boston, Mass. Cloth bound, 6¾x9¾, 122 pages, illustrated, $5.

Arthur Griffin's photographs of historic and contemporary city scenes combined with Esther Forbes's text make this a superb picture study of Boston. In addition to a varied group of two-toned photographs of fine quality, the book includes a section of colored scenes. Both camera shots and text are devoted primarily to the earlier city, though the one hundred and fifty-two separate communities which make up Greater Boston receive their share.

WINGS IN THE WILDERNESS by Allan D. Cruickshank. Published by Oxford University Press, New York, New York. Cloth bound, 8¼x10¼, illustrated, $6.

This is a book for every bird lover, for every camera enthusiast, and for everyone who prizes beautiful photographs. Out of Allan Cruickshank's collection of 30,000 negatives, representing more than 300 different species of North American birds, he has selected 125 of his favorite photographs for inclusion in this book. Cruickshank has supplied an extended caption to accompany each photograph, which describes in lively fashion interesting facts about each bird. Those who are concerned with the exciting sport of wildlife photography will be interested particularly in Cruickshank's introduction, which offers concise information about the techniques used in bird photography; and in the table of photographic data, which supplies exact details—type of camera, lens, stop, and shutter speed—on each of the photographs.

COLOR PHOTOGRAPHY MADE EASY. Published by Ansco, Binghamton, New York. Paper bound, 5½x7½, 88 pages, illustrated, 50 cents.

This booklet presents the full story of Ansco Color. Among the many subjects covered are: makeup, picture taking indoors, picture taking with Ansco Color film, reducing solutions for Ansco Color transparencies, making prints from Ansco Color film, processing Printon, and color filters for color photography. At the back of the booklet are helpful data tables.

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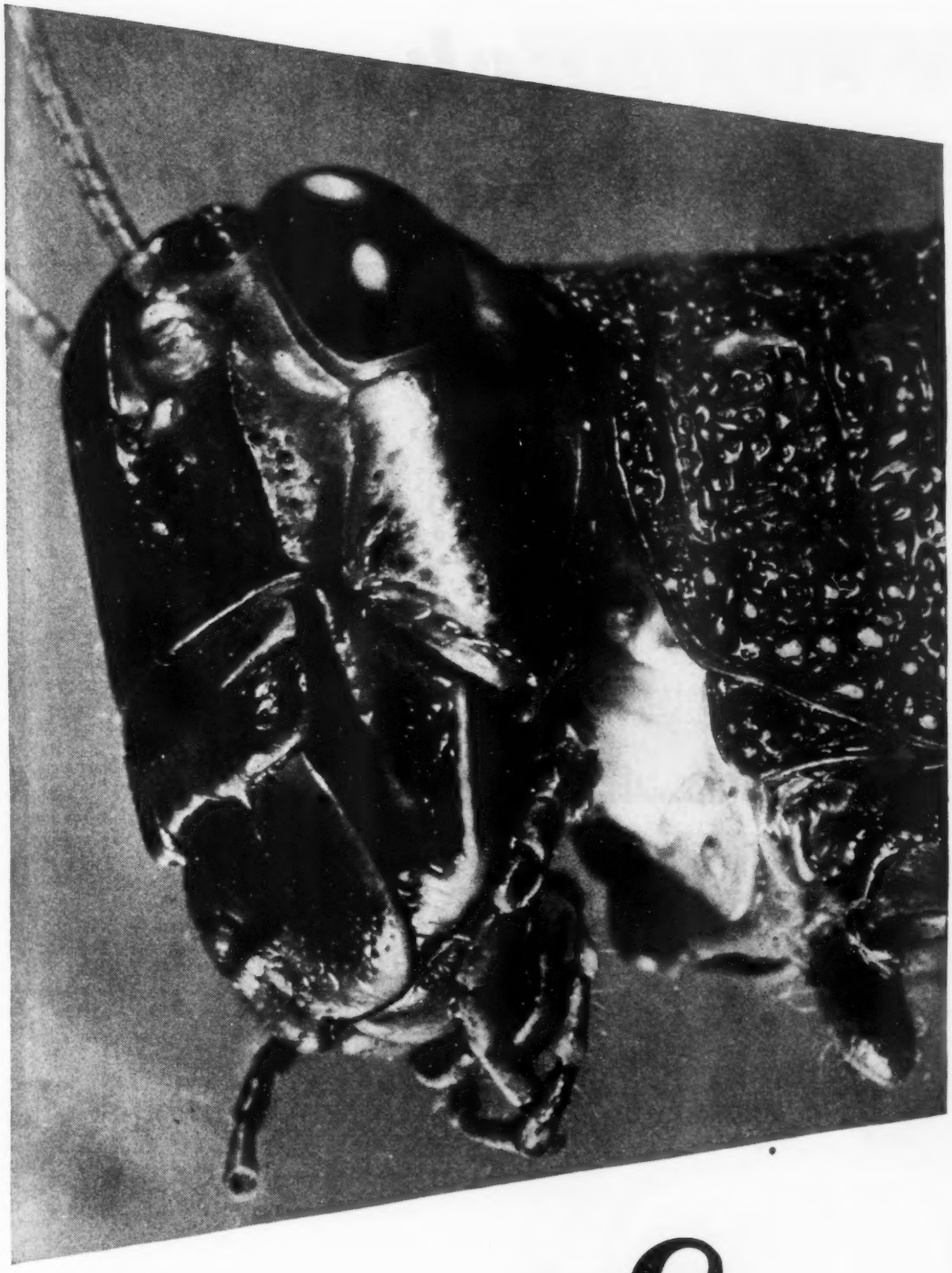

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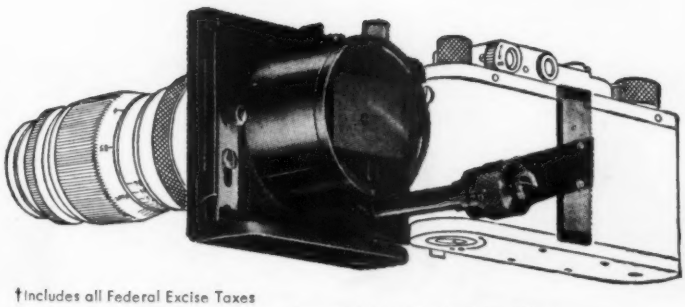

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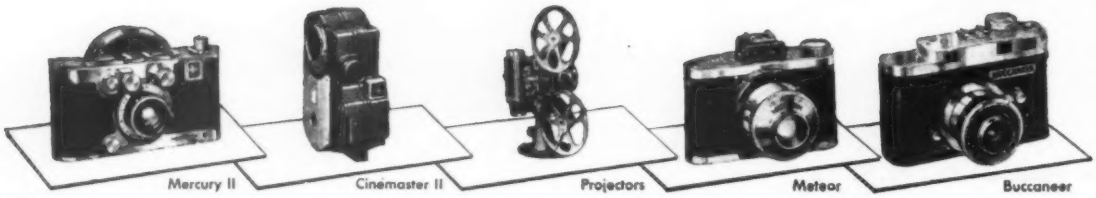


Write a Script FIRST . . .

Photographs and text by

REESE WADE

I CAN just hear you now!

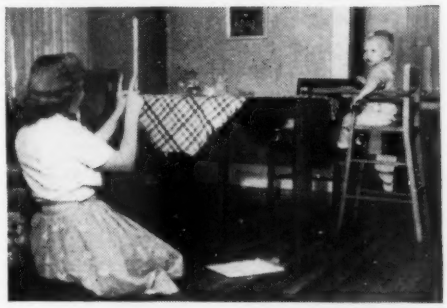
"Write a script?" you say. "Why should I write a script? In the first place, I'm shooting on 8 mm film, and you can't put a sound track on 8 mm. And in the second place," you add, getting a little red in the face, "I'm shooting my home movies for fun, not for theater showing. Even if I had time to spare, I wouldn't have the money to invest in putting a sound track on my pictures."

Now your voice is rising a bit. "And suppose I *do* start shooting on 16 mm. How can you justify the cost of making a sound track for the movies *I* make? Phooey to that! I'll just tell the folks what they're looking at, and put that extra money into more film. It's the film that costs in this movie-making, you know."

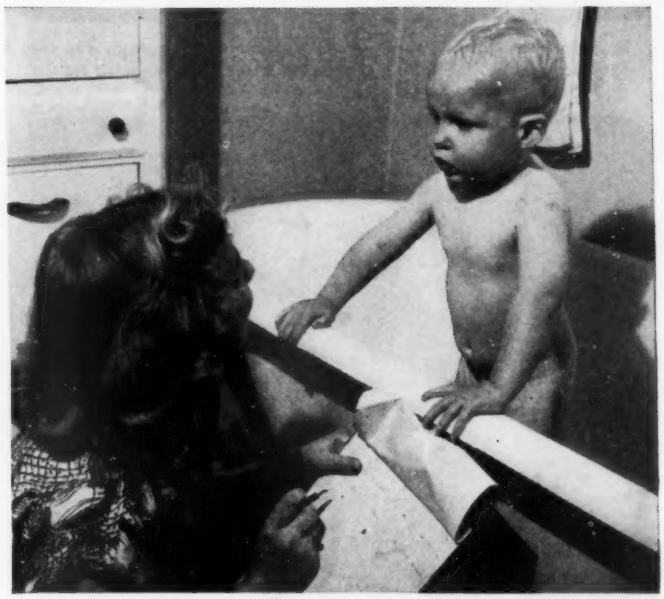
So now, with you all irritated at me and everything, I'd better explain just what I meant by saying that you should write your script first. I meant just that: write your script before you run a foot of film through your camera. It makes no difference whether you plan to put a sound track on the picture, or whether you plan to run it once for Aunt Martha and then put it back in the can forever.

(*Continued on page* 132)

Spoken commentary is satisfyingly easy if you've planned each scene in advance and it fills in where the camera misses. Follow the author's suggestions and narration will fit like a hand in a glove —because you've planned it that way.



Box your fingers, as mother is doing here, to approximate the framing of the camera field. Try every angle, then make a schematic diagram on your clip board of placement of camera, lights, subject.



Planning your movies saves time and film. Here Mother jots down notes of actions that will best tell the story of Junior's bath, where to place the camera for best effect, how much time each stage of the bath consumes, and what phrases will most aptly describe the scene during projection. Time portions of actions, and edit to make use of such portions rather than full action sequences.

HOME MOVIE SURGERY

By NESTOR BARRETT
Photographs by Jay A. Smith

JOE FARMER, despite his descriptive name, is a keen producer of professional 16 mm films. One afternoon when we were seated in his projection room and had just finished watching the first run of a twenty minute film just completed by the firm, he turned to me and said,

"I'll bet I can take any two reel amateur film you've ever made and cut one hundred feet out of it, and you'll never know the difference!"

I have too much respect for Joe as a film editor to take him up on such a bet because I know that he probably could do just what he said he could. But that remark did open an opportunity for a discussion on some fine points of editing movie films.

We might compare movie editing to surgery. A perfect job removes unnecessary parts, matches the remainder, and organizes the whole into a harmonious and smooth running production. You might call movie editing "ciné surgery."

Too many home movie makers regard the problem of editing as simply a job of cutting out and throwing away all the bad lengths of film, including under- and overexposures, side flashes, excessive movement, and other elementary faults. The elimination of such defects is necessary in making a good finished picture—just as assembling the subject matter in proper order is essential. However, after we pass this elementary stage, we are ready to use some of the refinements routinely used by professional movie makers, such as Joe Farmer, but often never known to amateurs. Two such refinements in ciné surgery came up for discussion with Joe Farmer.

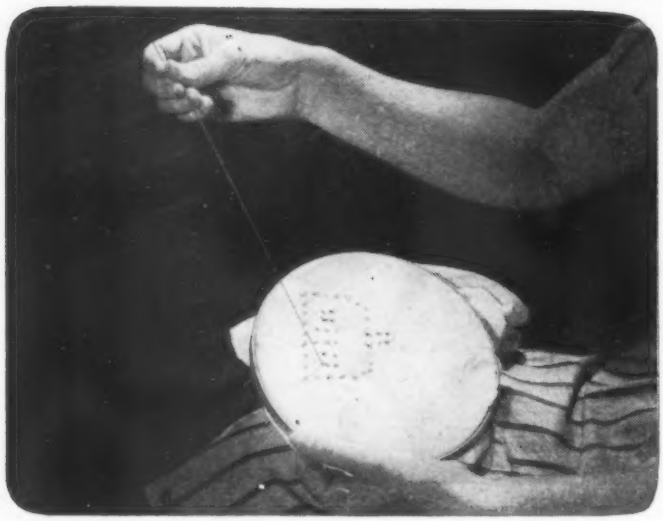
The first refinement deals with a simple method of obtaining continuity of action through a series of several scenes. The second refinement deals with a simple method of implying a complete story by showing only the essential steps.

Assuming that we've exposed enough film on a particular scene to have something to edit, we are ready to begin. Of course, if we have only one long shot and no way to shoot any more, that about settles the matter. But if we've made several shots from different angles and distances, we're all set to do a really elegant job of editing.

First, eliminate all the bad photography that you can (all of us botch up a scene now and then); next plan to arrange the

Matching action is important when shifting from long shot to medium to closeup. Here long shot shows subject's arm outstretched.

Medium shot shows facial expression but, most important, is to be spliced in at a point where subject's arm is in same position.



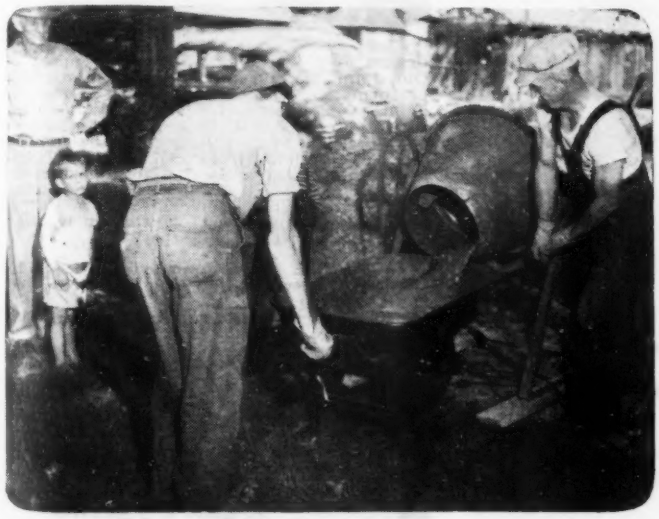
Closeup shows embroidery details. Again action is matched because scene begins at a point where it left off in previous shot.

Another medium shot. In this way action becomes continuous and the viewer is unaware of the excellent editing technique employed.

Two refinements in editing are discussed—matching action, and creating the effect of a complete sequence by showing a few well-chosen scenes

Sequences can be short and still embody essential steps. For instance, building a form comes first when making concrete steps.

Next, concrete is mixed. Try to use as many closeups as possible since facial expressions are a source of keen interest.



Then wheelbarrow is loaded. Note that long shots, medium shots and closeups alternate. Kibitzers in this case add a bit of zest.

Pouring comes next. Plan the action so that most of it occurs within the frame, thus avoiding unnecessary and annoying panning.

sequence in an orderly fashion; I say, plan it; don't actually do it yet. Now we're ready for refinements.

How can we obtain continuity of action through several scenes? It's not too difficult. Simply arrange your splices so that the action at the end of one scene is similar to that at the beginning of the next.

Take that series of scenes of mother washing the baby, for instance. Perhaps they consist of three different shots: a long shot, a medium shot, and a closeup. If they've all been made from different angles, so much the better.

Our long shot will set the scene. It shows, perhaps, mother, the bathinette, and the baby. Mother can be seen going through all the motions of washing baby's face and body while he throws his arms about and plays in the water. In our medium shot we have just about the same except that now only mother's hands can be seen, and the baby fills the scene. She washes his face and ears and perhaps makes him laugh and jump about. In the closeup we have a shot of the wash cloth being rubbed over the ear with baby's laughing face filling the screen.

Now, to obtain continuity of action by ciné surgery, here is how we would splice these three scenes together. After we've measured off enough of the (*Continued on page* 140)

Troweling completes the work, and thus a few scenes tell the story. If in doubt, film more than you can use; edit it out later.

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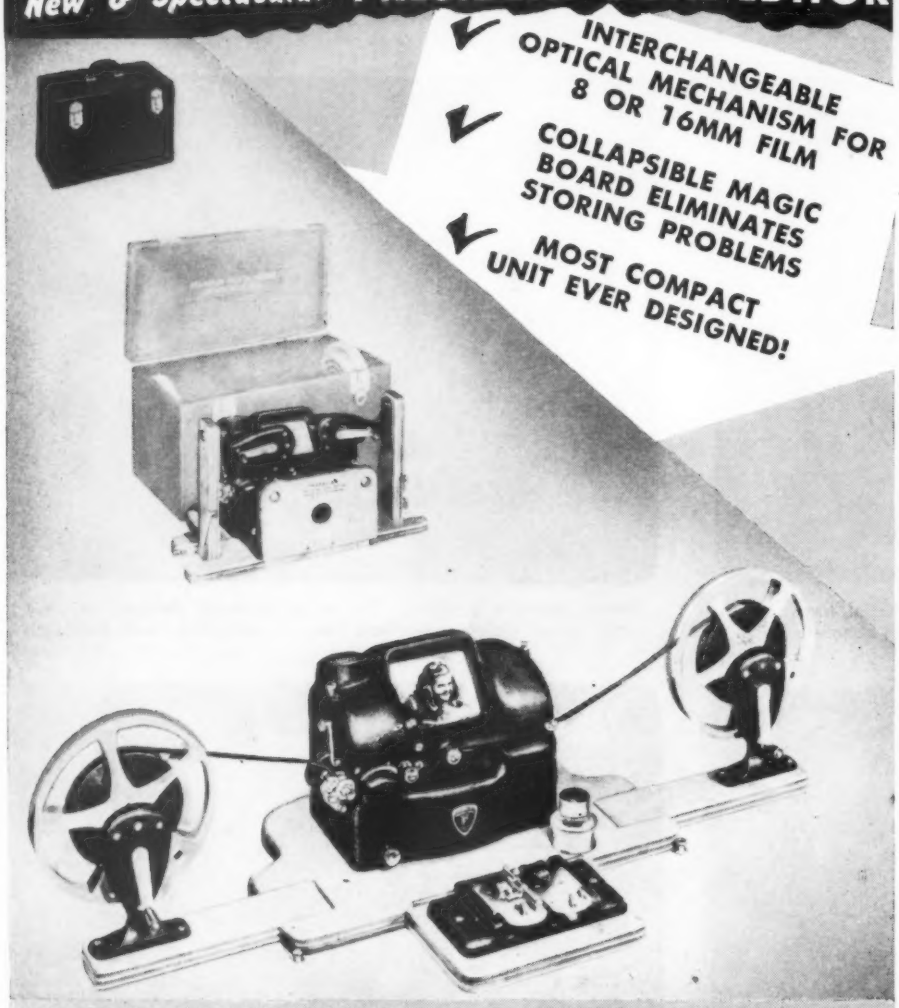

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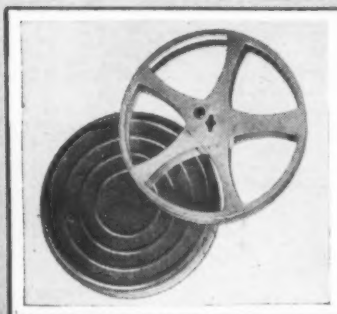

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The Great Lakes lie in one of the greatest industrial regions on earth, with an immense amount of diversified cargo pouring along some of the world's busiest shipping lanes. The shipping theme is used to link short sequences on steel production, pulp-making, ship-building, grain storage, and the workings of canals and locks that bind these waters.

* * *

THE ENCHANTED FOREST. 77 minutes, 16 mm sound, color. Pictorial Films, Inc., R.K.O. Building, Radio City, New York 20, N. Y.

The story in this film has all the charm of a fairy tale, yet the reality of its human

drama is never lost. Harry Davenport as Old John, the Hermit, gives a memorable performance. Little Billy Severn as the lost child whose playmates are the wild creatures of the forest is delightful. Brenda Joyce as the mother does full justice to a strong, emotional role. Of no small importance are the animal actors portraying the birds and beasts who befriend Old John and the boy. The musical score is lilting, imaginative, and portrays the enchanting spirit that pervades the story.

* * *

JAZZ AND JIVE. 1 reel, 16 mm sound. Price $17.50. Official Films Inc., 25 West 45th Street, New York 19, N. Y.

This musical film revue combines a new

three-in-one feature . . . a combination of three Soundies shows on one reel. This particular reel in the series contains "Take Me Back Baby" with Count Basie and Orchestra, "Take The 'A' Train" with the Delta Rhythm Boys, and "Your Feets Too Big" with Fats Waller.

* * *

MR. GRANT SEES THE LIGHT. 30 minutes, 16 mm sound, color. Free. Details available from Trailer Coach Manufacturers Association, Civic Opera Building, Chicago 6, Ill.

This movie shows the civic value and profit opportunities of good trailer parks, as well as beautiful scenes of trailer coach travel.

* * *

PLANE GEOMETRY. 16 mm sound. Rental, $2 a day; sale price $40 a reel. Knowledge Builders Classroom Films, 625 Madison Avenue, New York 22, N. Y.

This new and original series of 16 mm films designed to aid the teacher in teaching also will be of interest to superintendents, principals, and heads of mathematics departments. The first ten titles of the "Practical Geometry Series" are: Lines and Angles, Angles, Quadrilaterals, Congruent Figures, Areas, Chords and Tangents of

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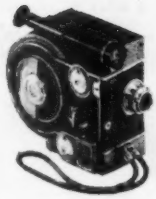

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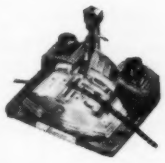

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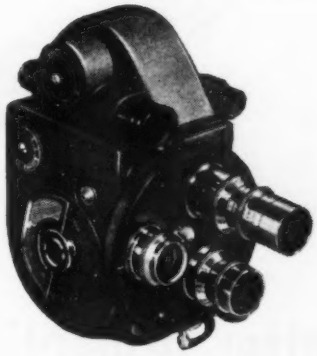

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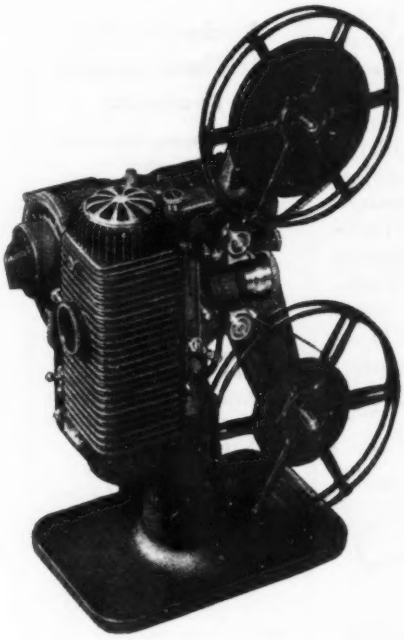

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TANGIER. 8 reels, 16 mm sound. United World Films, Inc., Rockefeller Center, New York 20, N. Y.

At the double-crossroads of the world, a

group of international agents tangle in an exciting mystery-adventure tale. The players are Maria Montez, Preston Foster, Robert Paige, Louise Allbritton, Kent Taylor, and Elephant Boy Sabu.

* * *

SPEARHEADS IN THE SKY. 11 minutes, 16 mm sound. Price $75. Capital Film Productions, 1043 East Grand River, East Lansing, Mich.

The story of a boy and a girl who discover the nest of a real Mother Goose. They watch the young hatch, grow up, flock for fall. They see raccoons, violets, dogwood, field lilies, katydids, purple asters and butterflies. This color film ends with a thrilling hunter's harvest that takes place in October.

* * *

HISTORIC ST. PAUL'S. 2 reels, 14 minutes, 16 mm sound. British Information Services, New York offices, 30 Rockefeller Plaza, New York, N. Y.; Chicago offices, 360 North Michigan, Chicago 1, Ill.

This is a picture of St. Paul's Cathedral, past and present. Rebuilt by Sir Christopher Wren after the Great Fire of London in the 17th century, St. Paul's has become the shrine of many of England's heroes . . . Nelson, Wellington, Roberts, Jellicoe, Kitchener, and Beatty. The film shows recent historic occasions and contains a beautiful sequence of the great dome riding high above the blitz of 1940.

* * *

YOUNG AND WILLING. 9 reels, 16 mm sound. Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y.

The madcap experiences of six young stage aspirants, who scheme by hook or crook to have their talent recognized by a stage producer, make up the story of this film. It's gay, wacky, wonderful, and stars

William Holden, Eddie Bracken, Susan Hayward, and Robert Benchley.

* * *

SHARP EYES. 11 minutes, 16 mm sound. Capital Film Production, 1043 East Grand River, East Lansing, Mich.

This movie, by Jack Van Coevering, is the story of five Saturdays, when two boys and a girl build a bluebird house, watch the eggs and young. It includes purple martins a-wing, song sparrows on the nest, killdeer and their "broken wing" act. Some Saturdays are spent in the swamp where the boys find crayfish, toads, and snakes. Wildflowers are blooming: cowslips, Dutchmen's breeches with bumblebees to visit them, and skunk cabbage on the hillside. The beauty of apple blossoms, the usefulness of bees, closeups of bluebirds, the glory of clouds and sky are all in this entertaining and educational picture.

* * *

MOVIE STARS ABOUT TOWN. Available in 8 mm and 16 mm, color or black and white. Carmel Productions, Inc., 6060 Sunset Blvd., Hollywood 28, Calif.

This series is informal about-Hollywood scenes of the following stars: Van Johnson, Mickey Rooney, Shirley Temple, Eddie Bracken, Irene Dunne, Jimmy Stewart, David Niven, Betty Grable, Larry Parks, Paulette Goddard, Rex Harrison, Glenn Ford, Kay Kyser, Orson Welles, Lauren Bacall, Claudette Colbert, Fred Astaire, Margaret O'Brien, Betty Hutton, John Wayne, and George Raft.

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ESKIMO ARTS AND CRAFTS. 1 reel, 22 minutes, 16 mm color, sound. Rental $5. International Film Bureau, 84 East Randolph Street, Chicago 1, Illinois.

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ROMANTIC RHYTHMS. 1 reel, 16 mm sound. Price $17.50. Official Films, Inc., 25 West 45th Street, New York 19, N. Y.

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* * *

LIFE CYCLE OF A FLY. 1 reel, 16 mm sound. United World Films, Inc., Rockefeller Center, New York 20, N. Y.

The complete life cycle of the Blowfly, from the laying of the eggs to the emergence of the adult insect, are shown in this film. Egg laying, hatching, feeding, and growth of the larvae and their burrowing into the earth to undergo the process of pupation also are shown, as well as development of the fly inside the pupa, the emergence of the fly from the pupal case

and its burrowing to the surface of the earth, followed by the expansion of its wings.

* * *

THREE LITTLE BRUINS IN A CANOE. Available at photo dealers in two 8 mm editions and three 16 mm editions including sound. A Castle Film.

Another of the "Little Bruins" series. It

is a story of the trio of mischief-makers venturing into a canoe at the headwaters of a raging torrent and then being carried on as wild a ride through rapids and whirlpools as ever was experienced by venturesome canoeists. It is highly amusing and sometimes thrilling before the three bear cubs manage to make a landing.

* * *

MEN OF MEDICINE. 1 reel, 15 minutes, 16 mm sound. The March of Time, Forum Edition, 369 Lexington Avenue, New York 17, N. Y.

This film gives a glimpse of wartime scientific strides and follows a young physician through some of the problems facing doctors today. With about ten years' training behind him (costing approximately $15,000), the "new doctor" must successfully meet the needs of his community and win its respect. Primary problem for the doctor is giving adequate medical care for people of low-and-middle-incomes, and the film presents various theories of how these benefits should be distributed. "Men of Medicine" is an exceptional film both because of its vocational selection merits for young people who consider going into medicine or nursing, and also because of its exciting and authentic documentation.

* * *

NEW WAYS OF FARMING. 1 reel, 15 minutes, 16 mm sound. The March of Time, Forum Edition, 369 Lexington Avenue, New York 17, N. Y.

Dignified and traditional as the farmer's life is, it is beset with problems. Droughts and floods, misuse of the land, and a none too secure agricultural economy have long caused misery to millions of U.S. farmers. This film shows three distinct tendencies today. First of these is large-scale factory-style farming with crops scientifically scheduled and treated. Second is the co-operative technique under which small-land owners group together for more favorable production and distribution. Third is the

(*Continued on page* 128)

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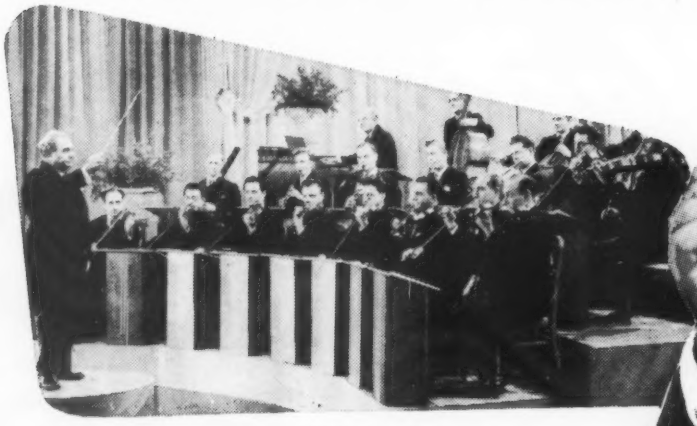

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PARROTVILLE OLD FOLKS. Peter Parrot beats through a blizzard to call on the widder Polly Perkins, and fiddle out a hot square dance at the old folks' home.

PARROTVILLE POST OFFICE. Whoo-whoo goes the mail train and postmaster Pete gets a bag full o' trouble as the dangerous Black Parrot holds up the postoffice. Thrill as Pete tries to capture the fierce desperado plus the rich reward.

SCOTTIE FINDS A HOME. Little Tommy Pussycat rides off on his poneystick and lassoes a pup named Scottie . . . But Grandma throws the pup out. Then it's up to Scottie to do a good turn—and earn himself a home.

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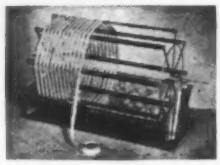

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* * *

SCARLET HORSEMAN. A serial in 13 episodes of 2 reels each. United World Films, Inc., Rockefeller Plaza, New York 20, N. Y.

A blend of historical fact and well-devised fiction in which a mysterious traitor plots to gain power in the Texas of 1875.

* * *

FUR COUNTRY. 1 reel, 22 minutes, 16 mm color, sound. Rental $5. International Film Bureau, 84 East Randolph Street, Chicago 1, Illinois.

The camera follows an Indian trapper on one of his periodic visits to his trapline in the region of James Bay. Winter travel by sled and snow-shoe, camping in the snow, various ways of setting traps, and the best way to dry a pelt are all shown.

* * *

WHAT BIRD IS THAT. 11 minutes, 16 mm. Price $75. Capital Film Productions, 1043 East Grand River, East Lansing, Mich.

Another teaching film in color by Jack Van Coevering, especially produced for classroom use. It will stimulate every youngster's interest in birds. More than a collection of bird pictures, this Kodachrome production includes children's experiences with birds. Two boys release a bluejay caught in a string. A girl discovers a killdeer's nest, tries to hide the eggs under her hat. A boy finds a mourning dove's nest among red roses on a trellis, watches the eggs until they hatch. In all, there are 21 different birds, including most unusual close-ups of bluejays and Baltimore orioles.

* * *

CAMBRIDGE. 2 reels, 21 minutes. British Information Services, New York offices, 30 Rockefeller Plaza, New York, N. Y.; Chicago offices, 360 North Michigan, Chicago 1, Ill.

This is a portrait of one of the oldest universities in the world. Set in the heart of the old market town, its colleges are rich in history. Their buildings and the long lawns reaching down to the river Cam are famous for their beauty. The film shows daily life at Cambridge, exploring lecture halls and laboratories. It presents sequences of well-known professors in session and offers scenes of the libraries, chapels, and dining halls.

HOME MOVIE NOTES

Post Pictures Corporation announces the association of Milton Salzburg and Harold Baumstone with its organization. Under the new setup, Post acquires the exclusive distribution rights to all of Academic's features and short subjects. Salzburg and Baumstone, heads of Academic, become sales executives of Post Pictures, which will operate from its new offices at 115 West 45th Street, New York City.

* * *

The United Nations Film Board at Lake Success recently assigned ten films to ten different countries for production, as follows: Belgium—Combating Juvenile Delinquency; Canada—Accurate mapping of the earth's surface; Czechoslovakia—Young Ideas—the common problems and aims of youth; France—From Lighthouses to Radar—international cooperation to insure safety at sea; Mexico—The Fight Against Illiteracy; Poland—The United Nations in Action; Scandinavia — Timber; United Kingdom—Common Ground; United States —In the Long Run—Production of agricultural surpluses; U.S.S.R.—New Frontiers of Science.

* * *

The first United Nations Film Board picture, "The Peoples' Charter," was previewed recently for members of the National Board of Review and the New York Film Council at the Museum of Modern Art in New York. Jean Benoit-Levy, executive director of the United Nations Film Board, and William H. Wells, chief of the Film Section of the United Nations, spoke, outlining the international production program of the Film Board. "The Peoples' Charter," a two-reel documentary film showing the birth, purposes, and human significance of the United Nations, was produced by the United Nations film unit. It will be released soon.

* * *

As an incentive to the wider purchase of slidefilms in the educational field, Young America Films, Inc., has launched an intensive merchandising campaign built around a "package plan" involving a projector and slidefilms and slides.

* * *

Five revised national standards in the field of motion picture films are now available to the public, P. G. Agnew, vice-president of the American Standards Association announces. They include cutting and per-

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King of the Rodeo	Hoot Gibson	6
Lady Windermere's Fan	Ronald Colman	5
Covered Wagon	Alan Hale	6
In the Navy	Wallace Beery	5
The Americano	Douglas Fairbanks	5

COMEDIES one reel each

The New Janitor ..... Charlie Chaplin
Between Showers ..... Charlie Chaplin
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Uncovered Wagon ..... Paul Parrot
Grab the Ghost ..... Hal Roach

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Doug goes on a rampage after a slight disappointment in his wooing of Bebe Daniels. Seven stewards, aided by Edward Everett Horton and Claude Allister, try to subdue him. Doug gives his own signals and crashes through the line, bowling them over. A rough and tumble chase ensues. Fairbanks, who is noted for his athletic ability, plunges, tackles and charges with savage delight.

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Bing at his best with a good supporting cast in a background of hilarity and "Roaring Twenty" sophistication.

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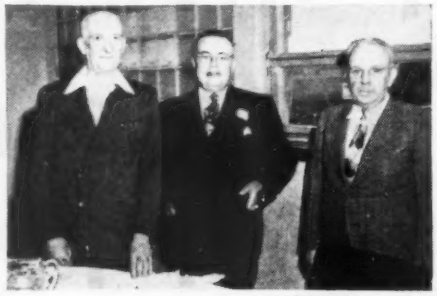
forating dimensions for 8 mm negative and positive raw stock, 16 mm silent negative and positive raw stock, 16 mm sound negative and positive raw stock, and 35 mm positive raw stock. Also included is a revised standard for dimension for 16-tooth 35 mm projector sprockets. The standard has been revised with the purpose of lengthening the life of motion picture release prints. The Society of Motion Picture Engineers was the official sponsor for the project. Copies of these five American Standards are available for 25 cents from the office of the American Standards Association, 70 East 45th Street, New York 17, N.Y.

* * *

Joseph A. Dubray, left, pioneer movie cameraman and technician, since 1929 associated with the Bell & Howell Company, Chicago, has announced his retirement, at the age of 65. Pictured with him at a luncheon honoring him are J. H. McNabb (center) president of Bell & Howell, and A. S. Howell (right) vice-president. During his long career as a cinematographer, Dubray served as chief cameraman for the original filming of "The Perils of Pauline," famous thriller starring Pearl White, and he was the personal cameraman for Ethel Clayton, one of the most glamorous act-



resses of the day. Dubray is returning to France, his birthplace, where he will reside near Paris.

* * *

A schedule of 15 new sound classroom films is completed to add to Encyclopaedia Britannica Films' library of 300 classroom film titles, Dr. V. C. Arnspiger, executive vice-president, announces.

* * *

Alfred Y. Lytle, supervisor of the motion picture bureau of Aetna Life Affiliated Companies, has been engaged as a temporary consultant by Pan American World Airways in order to assist in the production of a film for the airline's educational department. Lytle will visit Guatemala, Costa Rica, Salvador, Nicaragua, Honduras, and Mexico for material for the film on the folk arts, transportation systems, and scenic highlights of these Central American Republics.

* * *

Shown as he discussed the many difficulties of importing 16 mm sound motion picture projectors into his native Holland is

Ir. F.G.C. Vervloet (center), representative of Lindeteves-Stokvis, Amsterdam, distributors for Victor Animatograph Corporation, Davenport, Iowa. Ir. Vervolet toured the Victor factory and discussed distribution plans with Lincoln V. Burrows (left), Victor's general sales manager, and Eldon Imhoff (right), Victor's utilization consultant.

* * *

The new 1947-48 catalogue of Young America Films, Inc., now is available and may be obtained from Young America Films, Inc., 18 East 41st Street, New York 17, N.Y. It lists more than 45 educational films, 50 slide-films, and 9 sets of 2x2 slides.

* * *

A new catalogue describing approximately 300 Universal and J. Arthur Rank enter-

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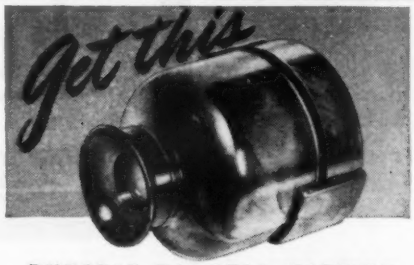

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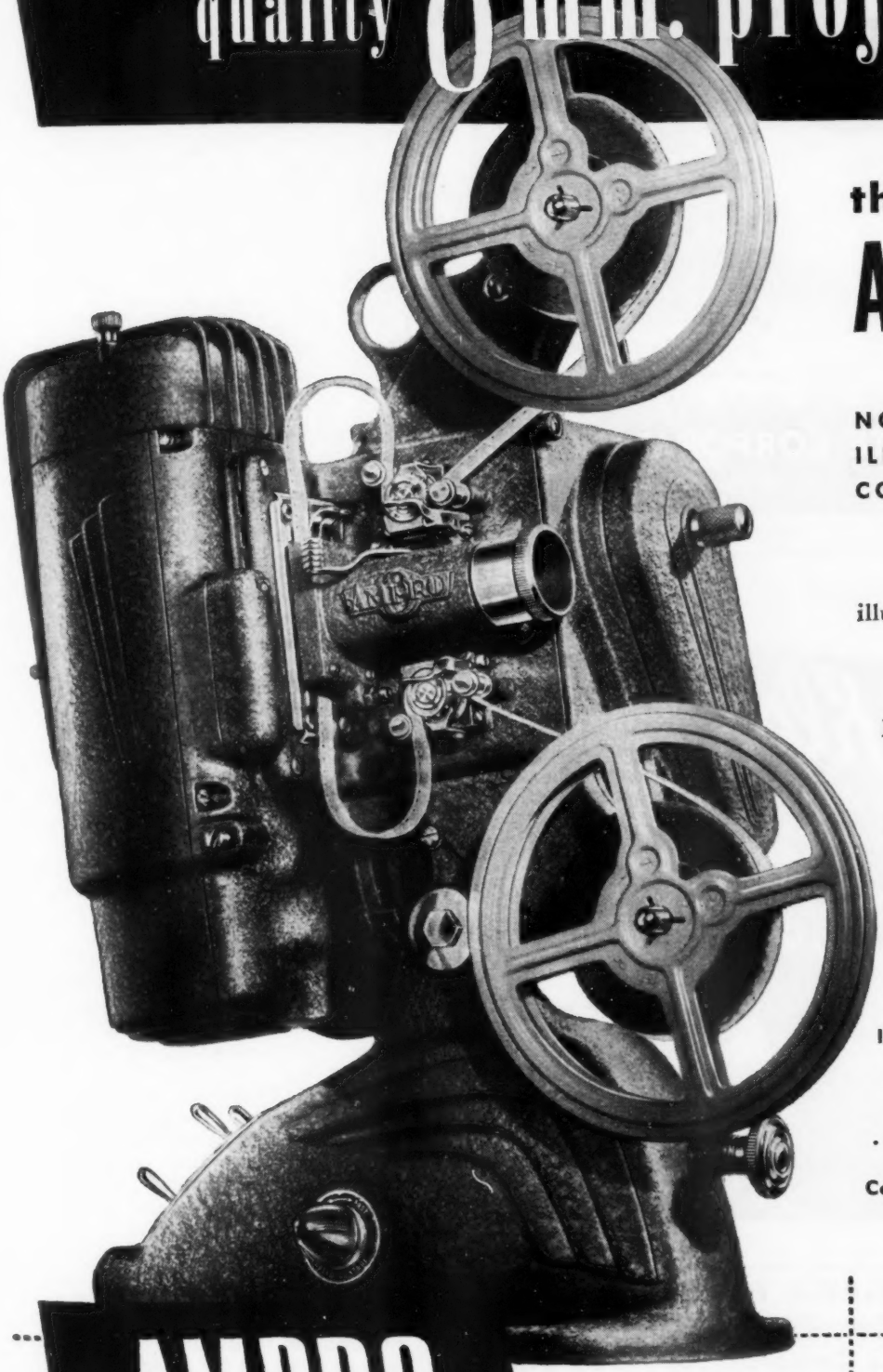

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Order NOW and try it free for twelve days. If it does not *exceed* your expectations and meet all your requirements, return it to us and we will *gladly refund your money!* Immediate shipment upon receipt of Check or Money order. Price $13.65 tax included.

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tainment feature films distributed in 16 mm through United World Films, Inc., Rockefeller Center, New York 20, N.Y., discloses a thorough-going revision of rental rates. The previous catalogue published by the Bell & Howell Filmosound Library, listed nearly all its 196 "major" features at a flat rate, regardless of age or relative production values. The new catalogue lists considerably more top quality titles in the $20 bracket, 160 at $17.50, and the rest at $15. Features in color rent at 50 per cent above rates for black and white. A reduction of $5 from catalogue rates applies on showings in private homes.

* * *

The United Nations Film Board is planning the compilation and publication of four international catalogues of useful films on behalf of its present members: FAO, ILO, UNESCO, and the United Nations Department of Public Information. Producers are invited to submit their appropriate titles (features and short subjects) according to the following categories: films on the United Nations, films on Health, films on Agriculture, films on Nutrition. The following information is being requested on each film, and insofar as furnished, will appear in the catalogues: Title, subject, format, footage (running time), country of origin, language or languages, producer and sponsor, date of production, summary of film, primary distributor in 16 mm and 35 mm in countries or areas. Convenient forms will be supplied upon request by United Nations, Department of Public Information, Film and Visual Information Division, Room 6300, C, Empire State Building, New York 1, New York.

Write a Script First

(*Continued from page* 117)

It's just good business practice, and sound movie practice, to write your script first.

Let me offer proof.

You say, the film costs money when you're shooting home movies? All right, your script will save film—lots of film. You say you're making your pictures simply for the amusement and pleasure of your immediate friends. All right, they'll *all* enjoy your pictures more if you've written a script. It may seem like a lot of extra trouble, but it really isn't. Actually, preparing a shooting script is one of the most entertaining and satisfying parts of the whole movie-making business.

Just forget the word "script," if you want. Call it a "plan." You've been told many a time to plan your pictures before you start. Well, the only real plan is a script. You may think you can carry it in your head, but you can't . . . that is, you can't carry it there without dropping a lot of loose change which might just as well have stayed in your pocket.

A commercial producer once undertook a film for a civic organization in the city where he operated. Because of one hurdle after another, he decided to go ahead with the shooting of his picture, and then write the scenario at editing time. He knew the exact type of picture he was to make, he knew generally what ingredients were to be included in its composition, he knew all the names of the agencies which were to be covered.

With all that information, you would think that anyone could go ahead and shoot his picture and say "fooie" to a script. This producer is an expert cameraman, a conscientious craftsman, and a canny lad when it comes to disbursing funds. Yet with all his skill and all his "in-the-head-planning," he found, when he totaled the footage, that he had shot close to 10,000 feet of Kodachrome in or-

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Sylvia Manon's breath-taking adagio, blues by Frances McCoy, mimic Al Bernie, laughmaker Harry Rose and others—all in one home movie.

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Whirlwind Balabanow Dancers, Gypsy violinist Erna Rubinstein, the Song Stylists and others—all in one home movie!

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Lucky Millinder's in-the-groove band, comic Milt Douglas, the Quintones, Eight Raggle-Taggles, Jimmy and Nora Bell—all in one home movie!

★ TROPIC TOPICS
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der to make a 16-minute completed picture. Figure that out for yourself. At 36 feet to the minute, his completed picture required a total of less than 600 feet of film. He shot 10,000 feet to get 600.

Not all of that footage can be charged against the lack of a script, of course. Every careful industrial producer shoots many scenes repeatedly in order to get the exact picture he wants. If the exposure is poor, he has to throw it away instead of merely apologizing to his friends for an oversight. And if the light is bad, and the scene must be shot on a gamble, the chances are always good that it will have to be shot many times again. Those are normal hazards in the life of an industrial producer; he expects them and he plans his shooting schedules and operating structure to accommodate them. But even those known hazards will not account for the 10,000 feet of film. More than half of it was due to "shooting wild." Because this result is almost inevitable, few producers voluntarily shoot wild. They know that it is costly, and needlessly so. But the home movie maker, because his costs are rarely accounted for in a breakdown, doesn't see how his own wild shooting adds dollars to his expense while at the same time it reduces the quality and interest of his product.

Suppose you are going to tell the story of a day in the life of your little boy. Some of it will be "inspired" material, happening once in the twinkling of an eye and never happening again, and this of course you must photograph as it occurs. But a few moments of reflection will tell you that the bulk of your little boy's day is easily predictable. He arises at a certain time, he has a bath at a definite hour, he eats on schedule, plays between schedules, has his naps when the clock says he must, and finally retires at an established time. Probably 80 per cent or even more of your movie can be planned in advance.

Let's walk through the house and see how this planning can be reduced to script form. First will be his arising. The bed is in its regular place in the bedroom, so let's take a look at the setup. Can you get your lights around the bed just right, or shall we pull it out into the room a little more? Do you want to open with a closeup of the baby sleeping, or do you want to catch him as he stands up in the bed and begins to shout his happiness to the world?

Okay, whichever way you decide is fine, except—let's write it down:

"Scene 1—Closeup Baby Sleeping in Crib." Alongside the scene description you can leave space to make a rough drawing of your light placement and your camera setting. Then let's decide how much footage you need to run. If the little fellow is exceptionally cute as he wakes, or makes some unexpectedly wry face, you'll want to keep on "rolling" until you have it all. But if it is a normal awakening, why not decide how much of it you need to show in order to make your point: that it is morning and the baby is awakening to start his day?

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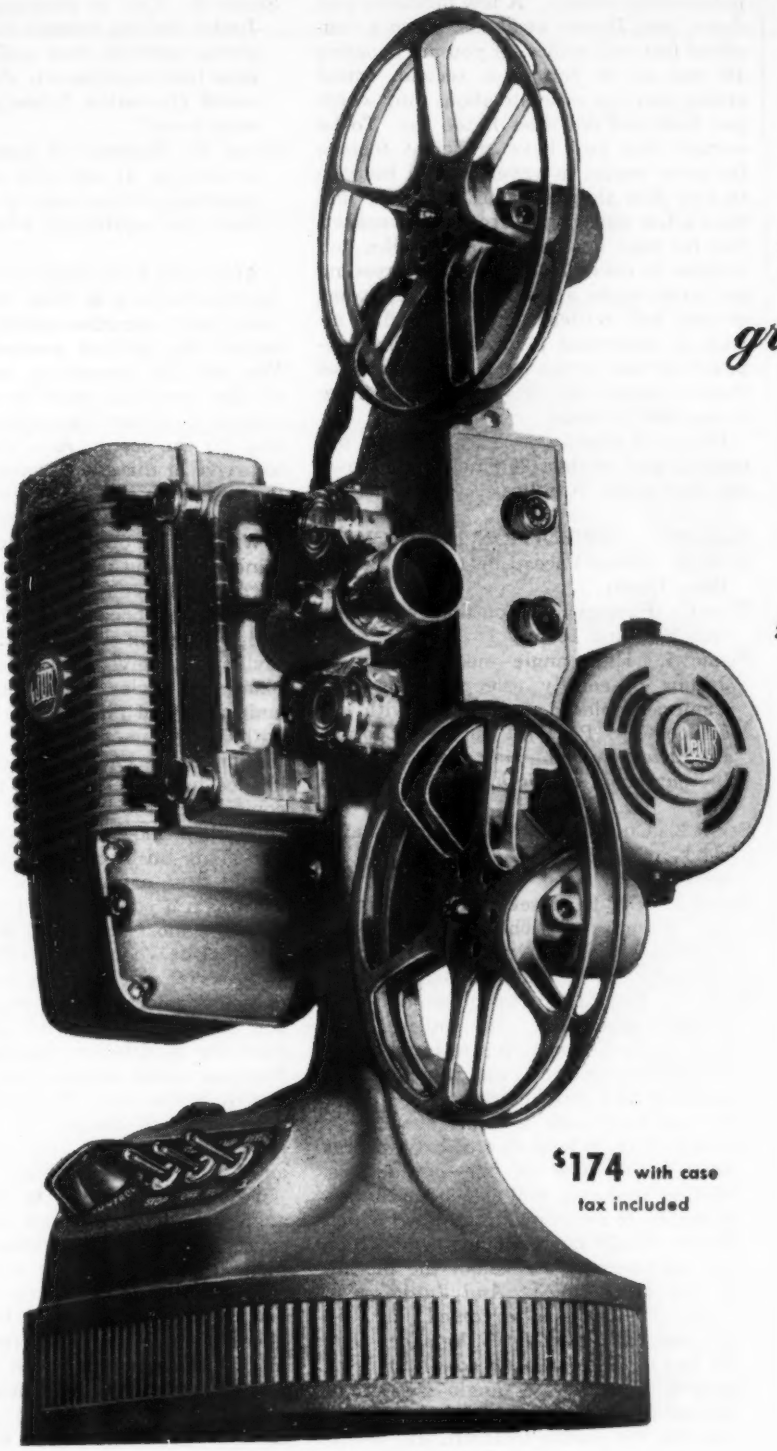

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going to say simply, "A few moments past dawn, and Jimmy awakens," then a couple of feet will suffice. If you are shooting 16 mm at 24 frames a second, sound speed, you can estimate about four words per foot and not miss it too far. To be certain that you have sufficient footage for your needs, however, it will be wise to run film through your projector and read a few paragraphs from a newspaper. See for sure how many feet of film you require to cover 100 words. Stop reading and start again at each change of scene, or you will mislead yourself; a film always is described in terms of what appears on the screen *now,* not what was there a second ago or what will be there in another moment.

Here is a sample page from one of my scripts, with spoken commentary following each scene *in italics:*

Main Title: OPERATION INFANCY.

Title B: Junior Faces Life (Portia Would Drop Dead).

Title C: Photographed on the fly—by His Old Man and Mom.

Scene 1. High angle medium shot of Junior peacefully asleep in his bed. Camera is placed about level with top of doorway. *Peaceful, isn't it? Look at the little fellow sleeping there so quietly—gathering strength for the coming day.*

Scene 2. Cut to extreme closeup of alarm clock. 6 a.m. *Six a.m., and all is well . . .*

Scene 3. Cut to closeup of father sleeping soundly, twitching his nose to frighten away a vagrant fly. *Father is closing a big deal with a big operator.*

Scene 4. Cut to closeup of mother, also sleeping peacefully. She smiles gently as a happy dream twinkles by. *Mother is thinking of that cute rejoinder she made to the butcher when he quoted the price of beef.*

Scene 5. Cut to long shot of baby bed as seen across one of the adult beds. Mother is shown, still asleep, as camera is angled to avoid picking up bed which father should be occupying (but which he can't occupy and shoot the picture at the same time). *And Junior . . . well, Junior has dreamed all the dreams, and counted all the sheep that he has any intention of counting.*

Scene 6. Cut to low angle closeup of Junior rising to peer above edge of bed, opening his mouth to shout, and beginning to bang on the bed rail with a tin trumpet, very battered. *For Junior, the day has begun.*

Scene 7. Cut to high angle closeup of mother's bed. She jumps, burrows her head under the covers, then sits up and stares, glassy-eyed. *Oops! Now you'll never remember that nifty you said to the butcher, will you, Mom, and . . . (pause as action progresses on screen).*

Scene 8. Cut to closeup of dad's bed. (Mother now is shooting the scene.) Dad lunges awake like a harpooned whale, sitting stiffly erect and banging his head smartly against the bedstead. *O-o-o-h . . . (cued to banging of head by dad). . . . Watch out, Pop. You'll want to use that head again today. At any rate . . .*

Scene 9. Cut to closeup, full face, of Junior looking straight into camera and giving with his best smile (if you can coax him to perform). *Junior is awake—and Operation Infancy is underway once more!*

Scene 10. Fadeout (if camera will make a fadeout. If not, kill all lights progressively while camera is grinding to make the equivalent effect of a fade).

After you have determined what your descriptive pace is, plan your footage to cover your narration amply, but no more unless the subject matter demands it. You will be amazed at how many feet of film you will save by shooting only *enough* to cover the necessary explanation for the scene. And there is no way to arrive at this figure except by actually writing down the words you will need to make an adequate description.

When scene one is worked out in your mind, including the camera angle and the narration, move to scene two. Bear scene one in mind, because it is here that your script pays off with another important dividend. It gives you an opportunity to plan your angles for variety of approach and variety of placement. If you opened with a closeup, then plan a longer shot for the next scene. Give your audience a chance to find out where they are, then come in on the next shot, if feasible, to show them more clearly what is happening. This business of varying angles is all old stuff, of course, and you naturally practice it if your films are anything more than the most accidental kind of hodgepodge. But when you put things down on your script, including a rough drawing of your camera angles, you have an opportunity to *survey the entire picture from the start* before you begin to shoot. You can detect a monotony of angle before it is too late. You can plan something fresh to compensate for commonplace angles which, for one reason or another, are unavoidable.

You won't be able to use the exact angle you have planned each time, because there will be variables and unpredictable factors in each scene; but your plan will have given you a starting point, and your narration will have told you how far it needs to be carried until it has told all the story you need to tell. Carry this process through the next picture you make. Literally make the picture twice: once in your mind, as you plan and write down the script, and once as the camera rolls. Then compare the finished product with similar films which have been shot wild. Notice how your editing fits into place, because each scene has been planned to fit into the preceding and following scenes. Notice how smooth the picture flows, how clearly it tells the story. Even if you never open your mouth while the picture is on the screen, your audience will be reaping the benefit of the thought you gave to the planning. And if your picture is a good one, if the action is worth seeing at all, it is surely worth seeing completely—and that means, with narration to fill in where the camera misses.

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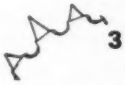

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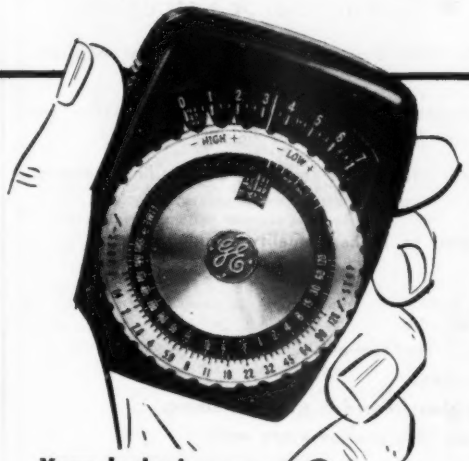

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Next time, try a script. I'm betting that you find—*it works!*—

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POPULAR PHOTOGRAPHY's Traveling Salons, which are made up of the prize-winning pictures entered in our picture contests, are available free of charge for exhibit at libraries, museums, department stores, banks, public utility offices, or any other organization or institution open to the public. If a POPULAR PHOTOGRAPHY Salon has not been exhibited in your city ask your local camera club officers, photographic dealer, librarian, department store manager, or banker to write POPULAR PHOTOGRAPHY Traveling Salon Dept., 185 N. Wabash Avenue, Chicago 1, Illinois, for information.

Fourth Salon

Chicago, Ill., Central Y.M.C.A. Camera Club, December 1 to December 15.
Lewisburg, Pa., Bucknell University Camera Club, October 15 to October 29.
Marblehead, Mass., Marblehead Camera Club, December 1 to December 15.
Mt. Vernon, O., Mt. Vernon Camera Club, October 1 to October 15.
St. Joseph, Mo., St. Joseph Camera Club, October 1 to October 15.
St. Louis, Mo., Federal Reserve Camera Club, October 15 to October 29.

Third Salon

Lima, O., Lima Camera Club, October 15 to October 31.
Manistique, Mich., Manistique Camera Club, October 15 to October 31.
New Castle, Ind., Keystone Lookout Class of First Christian Church, October 15 to October 31.
Pella, Ia., Central College, October 1 to October 15.

Second Salon

Dallas, Texas, Dallas Photographic Society, October 4 to October 19.
Fort Wayne, Ind., Co-Ed Camera Club, October 1 to October 15.
Hillsboro, Kan., Tabor College, October 1 to October 15.
Mt. Vernon, Ill., Mt. Vernon Camera Club, October 1 to October 15.

First Salon

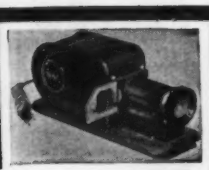
Dayton, Ohio, The Dayton "Y" Camera Club, December 1 to December 15.
Kingsport, Tenn., Civic Auditorium, October 1 to October 15.
North Manchester, Ind., Manchester College, October 1 to October 15.
West Lafayette, Ind., Purdue Camera Club, October 1 to October 15.

MAKE HANDLE FOR 8 MM CAMERA

To make a handle for my Keystone 8 mm movie camera, I cut off the end of a bakelite-handled screwdriver and threaded the remaining ½-inch next to the handle with a ¼"-20 die. I used a ¼-inch nut as a stop and also to tighten the camera to the handle.—*W. H. Marcy, Brooklyn, N. Y.*

SPIRATONE

PARADISE for 35mm SLIDE FANS



$20.00 SLIDE PROJECTOR OUTFIT FOR ONLY $10.95

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A dustproof wooden file with black leatherette covering. Holds 850 mounted slides.....$5.95

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For viewing mounted slides and stripfilm. Has focusing eyepiece, 4X magnification and adds three-dimensional effect to your slides. Reg. $3.00. With 12 Barnum & Bailey Circus Slides, an unbelievable Spiratone Specialty at.....$1.35

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30"x40" beaded screen in octagon case, with ridgetopped legs, height adjusting and safety features like the much more expensive Challenger model, only.....$10.50
40"x40" Versatol, only..... 12.50

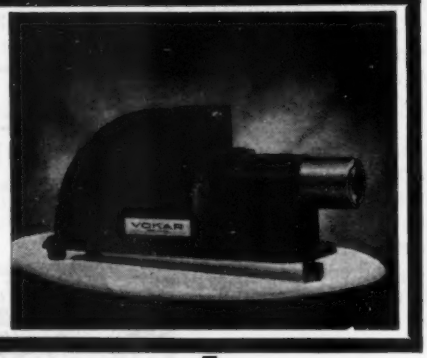
ECONOMY SCREEN

With stand, 40"x40", reg. $7.50, reduced to $5.80
Stand can also be used for clamp-on reflectors, screen for portrait background.

NOVEX, Combination Projector-Viewer
Reg. $56.85. Special.....$39.00

VOKAR

MODEL D PROJECTOR $9.90



Yes, now you can buy this fine, all-metal, 2"x2" Slide Projector at a $6.00 saving. The famous $16.00 Vokar Projector has a double condenser and f:3.5 lens, and projects a large, sharp image.

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"Three-Day Service"

ANSCOCOLOR PROCESSING
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2¼x3¼ (from 35mm only) eight for.....$3.50
3x4½, five for $3.50. 4x5, each..... 1.00
Write for free mailer and complete price list on all processing services and films, stating what camera you have, to Dept. A.

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Spiratone offers the only complete and the only specialized service for every Mercury need.
Accessories listed for Mercury I and II, unless marked* (for Mercury II only). Add mailing cost to remittance.

*Special unbreakable, filter kit (lens shade and four color filters, in leatherette case).$3.50
25mm polaroid filter..... 4.75
*Magnifar telephoto lens (illustrated).....49.95
Five-section tripod with tilthead. Special.. 7.00
*Eveready Leather Carrying Case w. strap. 7.50
Armor-clad cable release..... 1.00
Delayed Action Timer..... 3.98
Flash attachment, fully synchronized..... 7.30
Rangefinder, slips right on top of Mercury, with leather case..... 8.95
Four-extension tube copying kit..... 7.35
Mercury Exposure Meter..... 2.85
Gadget Bag, holds all accessories..... 3.50
Box of 50 jiffy masks..... .60
100 Houston plastic slide mounts..... 3.50
100 SVE Glass Slide Binders..... 5.15

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Fine grain developing and strip prints. 36 exp. roll **65c,** 65 exp. roll.....$1.25

"Projection Positives"
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"Superb"
3¼x4½ doubleweight velvet enlargements.
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For complete price list and mailer, and the latest news on accessories, services and "How to Improve Your Mercury Photography," write immediately for your free copy of "Mercury Photography." Dept. P 11.

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With every order of $9.89 or more, you can, for only 49c extra, obtain one of the popular Da-Brite Slide Viewers, selling regularly for $1.95. Take advantage of this 75% saving!

This viewer can also be ordered separately at $1.95. The above offer does not apply to processing and color print orders.

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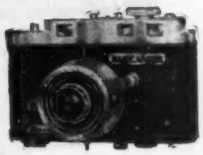
CAMERAS



BUCCANEER, a real postwar camera with unique features. Compares favorably with cameras selling at 30% more. Features: Coupled all-metal rangefinder, combined with viewfinder; built-in exposure meter; built-in flash synchronizer, coated f:3.5 lens; shutter release safety; automatic film transport; uses standard doubleframe 35mm black and white and color film.....$65.00
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METEOR, the "professional" camera for only $15.00. Has built-in flash synchronizer, exposure meter, optical viewfinder, variable aperture and coated lens. Takes 12 2¼x2¼ pictures on 620 film. Case $5.00 extra.

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With f:2.5 lens..... 66.65

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Yes, it's true. Fresh tested Eastman Plus X at a lower price than ever before! It's so good and fresh that we offer a money-back guarantee on that film—despite its extremely low price.

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Home Movie Surgery

(*Continued from page* 119)

long shot to last about six or eight seconds on the screen, we hunt for a place on the film in which the position of mother's hands is the same as at the beginning of the medium shot. We cut the films at these spots and splice them together. Now we match the action in the same way between the medium shot and the closeup. We have to be more careful here because the closeup will magnifiy the action, and because, in such close shooting the hands will move considerably between each frame. But our care is worth the effort when we see the smooth flowing action on the screen.

Let's pause here a moment and analyze the difference between the editing we've just done and the same film unedited. If the cuts have been made in just the right places, our audience will never realize that they have seen three different shots. They will simply have a satisfied feeling that they have acquired complete knowledge of a moment in the baby's day. But, on the other hand, if we simply hook the three scenes together, without this delicate trick of ciné surgery, our audience will have the uncomfortable feeling either that they are seeing baby washed three times or that the baby washing scenes are much too long and tiresome.

The same refined technique can be applied to almost any scenes of action that we record. It can be much more elaborate than described. Where the script indicates, we can not only move in from a long shot to a closeup, but we also can move out again as well. There are endless other variations such as putting in several different closeups after that important first one which matches the longer shot. But we must always remember when cutting from a longer shot to a closer one, or vice-versa, to be sure to match the movements and position of the moving objects if we want a professionally smooth job.

The second refinement in ciné surgery discussed by Joe Farmer allows movie makers to imply complete action without actually showing each detail of the action. Implying complete action involves good photography and good editing. That means that you will have to make enough pictures to allow good editing to be done at home.

Two basic principles should be followed in implying complete action. First, use a series of short scenes to depict the essential steps in the action. Second, punctuate these scenes by closeups of the people or machinery involved.

For example, in making a film of the construction of a rather remarkable housing project, there were so many long operations that had to be shown that, if filmed completely, would have required several hours for projection. This film actually was condensed to thirty minutes screen time by photographing only the essential steps, and by using closeups frequently to imply action.

As an example, there was one sequence in which the operator of a small derrick

(*Continued on page* 144)

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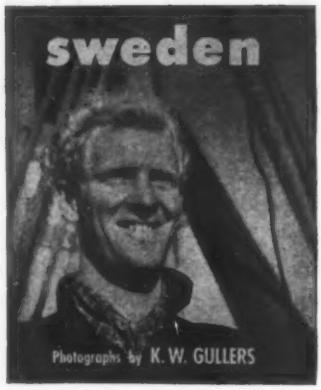

PUBLICATION DATE
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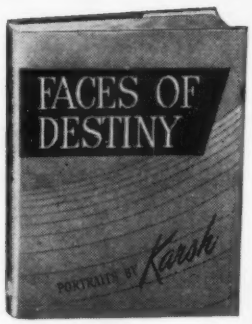

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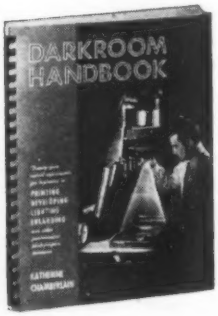

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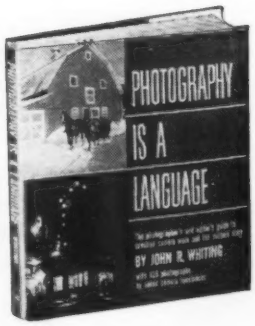
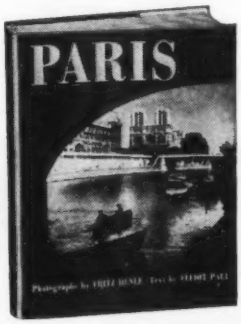


PHOTOGRAPHY IS A LANGUAGE—John R. Whiting's famed book on the picture-story and its use in modern journalism. For beginners and working photographers interested in creative camera work. Contains 125 examples of the best work of modern magazine photographers. $6.00



PARIS—Seventy photographs by the famous Fritz Henle, with 10,000 words of text by Elliot Paul. Henle has ignored the usual boulevard scenes and gone into the byways to make these unusual views of Paris and Parisians at work and at play. 120 pages; 9"x12". $5.00

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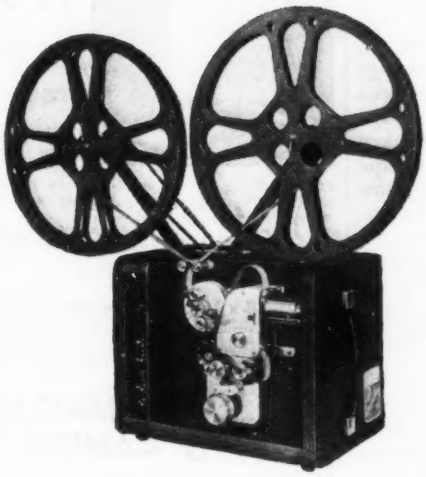

Proud we are, indeed, to present this outstanding new projector—the first full size 16mm sound-and-silent post-war designed job produced to sell at a price that makes it available on any budget. This projector sells for only a few dollars more than some silent projectors.

Empire King is no toy! Standard parts are used throughout—its specifications and performance are fully equal to sound projectors selling for far more. Featured are the following: 750 watt projection lamp, reel capacities up to 2000 feet, 8" PM speaker, 5 watt amplifier output, governor controlled sound and silent speeds (24 & 16 fps), 2" f1.6 coated lens. The speaker is in a separate case to allow placing for best acoustical quality.

Empire King is designed so anyone can operate it. Service is simplified through unit construction. The machine is housed in attractively styled, light metal carrying cases—the projector weighs 27 pounds, the speaker assembly weighs 11. Only the most efficient of modern production methods and a well-established manufacturing organization makes possible so fine a product at so reasonable a price.

You'll find Empire King ideally suited for home projection and for use in churches, schools, institutions and in industrial and club meetings. The sound output can well handle all groups of medium size with a quality of tone reproduction that is truly excellent. The mechanism is unusually quiet—an essential for home operation or use with smaller groups.

If you've been contemplating the purchase of a sound projector we want you to try this beauty. Factory guaranteed for a full year, it is sold, of course, with the usual Sterling-Howard 10-day trial period—guaranteed to satisfy you! We have such confidence in this machine we know it will!

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2. Contax II, f3.5 C.Z.T., $215.00; f2.8, $235.00; f2 Sonnar, $275.00; f1.5.. 325.00
3. Contax III, f2 Sonnar, $315.00; f1.5.. 349.50
4. Minox 125.00
5. Kodak Retina (chrome), f3.5 Ektar..... 75.00
6. Retina II, f2.8, $149.50; f2 Xenon..... 165.00
7. Dollina II, f2.9 Schneider, $85.00; f2.8 C.Z.T., $99.50; f2 Xenon..... 125.00
8. Zeiss Tenax II, f2.8 C.Z.T..... 165.00
9. Weltini f2.8 C.Z.T., $145.00; f2 Xenon 185.00
10. Robot II, f2.8 C.Z.T., $110.00; II, f2 Biotar 139.00
11. Mercury I, f3.5, $29.50; II, f2.7..... 49.50
12. Perfex "55," f3.5, $55.00; f2.8..... 69.50
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3. Zeiss Super Ikonta BX f2.8 C.Z.T..... 249.50
4. Compass f3.5 Extra cut film back..... 200.00
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7. Plaubel Makina II (chrome), f2.9, acc.. 195.00
8. Medalist I, Like New..... 169.50
9. Kodak Bantam Special f2 Ektar..... 149.50

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had to be shown lifting a piece of water pipe off a pile, swinging it around, and dropping it into place in a ditch. Completely photographing this action would have required several minutes. But by showing scenes of attaching the cable, lifting and swinging the pipe, then placing it in the ditch, the essential steps were recorded. The remainder of the action was then implied by inserting several closeups of the operator as he manipulated the controls of the derrick.

Actually, both photography and editing were involved in preparing this successful sequence. The cameraman was instructed to get a lot of closeups of the men at work on the job. Besides shooting the pipe-laying operation, he brought in several good closeups of the crane operator at various stages in the operation. The sequence was then made, and closeups were spliced in at suitable points. The final action consisted of a long shot showing the workmen putting the cable around the pipe, lifting the pipe, a medium shot of the crane, next a closeup of the operator, then another long shot of the pipe swinging in air, then another closeup of the operator, a long shot of the pipe descending into the ditch, and a final shot of workmen placing the pipe in position. Altogether it ran about twenty seconds.

The effect on the audience is this. In the first long shots and medium shots the general surroundings are established and the action started. Now if we insert a five second closeup of the operator followed by a shot of the pipe high in air, our audience assumes that while it was looking at the closeup, the pipe moved the distance from the ground to where they saw it the second time. We have only to show a few seconds of the pipe in this position to imply that things are still moving along before we cut in another closeup of our operator. This time the closeup need last only three seconds since our audience is now thoroughly acquainted with him. The final shot of the adjusting of the pipe completes the action.

This is a mighty useful editing trick for two reasons. It enables us to condense a lot of action into a minimum of film, thus speeding the tempo of our movies.

Notice, the next time you see a professional movie, how constantly this device is used. You can profitably introduce this useful trick of ciné surgery into your own movies.

So with these two useful subtle tricks of advanced editing, namely, continuity of action by splicing so that the end of one scene resembles the beginning of the next, and implying complete action by showing essential steps punctuated with numerous closeups, your movies will take on more and more of that professional finish.

Yes, Joe Farmer is probably right. A hundred feet of film could be cut from most full length amateur films, and not only would the maker and audience be unaware of the changes, but the results would run faster and smoother. Joe Farmer can do it, and you can do it, too, provided you follow some of the tricks used by professionals, such as those described in this article. Your patient is waiting, Doctor of Ciné Surgery!—

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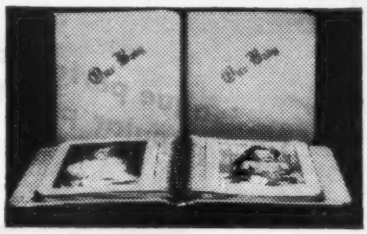

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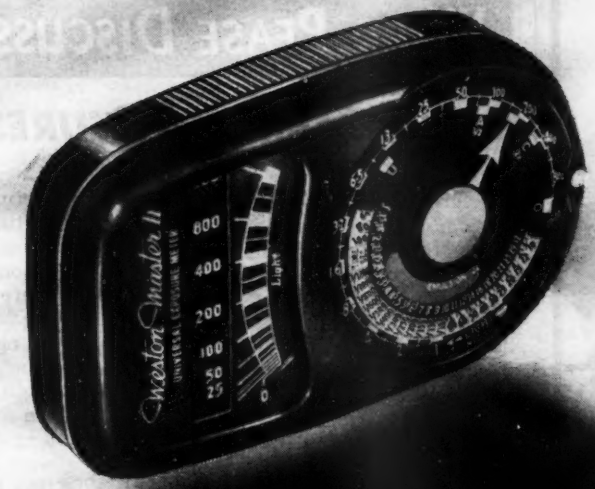

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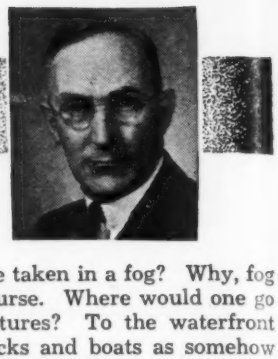


PLANNING PICTURES

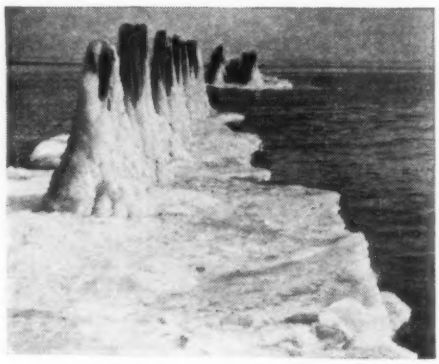
IN THE previous one of these discussions, I had something to say about anticipations in the way of photographic adventures; in the one before that, something about realizations. This time I am going to straighten things out a bit and discuss the ways and means of building up anticipations and of then turning them into realizations; in other words, something about the planning of pictures.

This can take in a lot of territory, all the way from the complete pencil sketch, from which it is possible to build up a still life or table top, a figure study, or even some aspects of a portrait pose, through to no plan at all. The ordinary run of landscape and outdoor work with which I feel the most familiar falls in between these two extremes. In this type of work, the difficulties in the way of moving rivers, trees, lakes, mountains, sand dunes, snow drifts, and buildings —of placing your light source exactly as you might want it, rather preclude the thoroughly planned and sketched out landscape. The result is that most of those interested in that sort of thing go to the other extreme by simply heading for territory where they think there might be picture possibilities and hoping that these pictures automatically will make themselves known. The results, if any, are apt to be disappointing.

There is another way to go about it, and that is to go out with a plan. This does not mean a fully conceived composition, but some thoughts on the type of subject matter that will best fit the season, the atmospheric conditions, the territory in prospect, or any other circumstances which might have an influence on the day's photography. This should be fairly specific, something more definite than: "There is snow on the ground, today is the day for snow pictures." Perhaps some illustrations out of actual experiences would best serve to convey the idea I have in mind.

The first of these is a double affair in that the original plan was upset by the weather, and when I stopped to consider what a waste of time and film was involved in the continuation of that plan, a new plan was evolved to fit the situation and acceptable results were obtained. The scene was Nantucket, Mass., noted for its beautiful, unspoiled early nineteenth century houses. The first plan was to attempt to capture on film some of the spirit of this architecture. Such a project called for bright sunlight to bring out the form and texture of the buildings by means of highlights and shadows. That morning there was fog! After I had made enough attempts to realize how hopeless the situation was, I stopped to think things over and see if the day could be salvaged photographically. "What sort of pictures can be taken in a fog? Why, fog pictures, of course. Where would one go to get fog pictures? To the waterfront among the docks and boats as somehow there is an association between boats and fog." By acting on this thought and changing the plans completely, I was able to make use of the fog instead of bemoaning it. (I let the fog horn do that.) Now the fog was helpful. Before it had been a hindrance. The best pictures of the day were made by planning the type of picture to make the best use of the weather conditions offered.

On a Sunday morning a few hours were available for a run out to the dunes for



"An Outpost of Winter" resulted in a successful salon photograph because the negative was exposed according to a plan.

pictures. Driving time both ways left little for actual picture hunting. If anything was to be accomplished, it had to be according to a plan, and driving out gave me the time to formulate such a plan. It was early September, a windy day with good clouds. The coarse grass common in the dunes would have heavy seed heads. The wind would blow clumps of grass together giving unity of stem direction and good massing against the sky. With this specific objective, it was possible to find something worth while. One of the resulting prints has a modest salon record. Without the plan, probably nothing of value would have been found.

Autumn in the woods means color, which is difficult to capture effectively in monochrome. It also means fallen leaves. One photographic expedition was keyed to the idea of fallen leaves at the base of the tree trunk or on the surface of a creek. This last gave an opportunity for close work on patterns formed by the bright colored leaves against the dark creek bed. With this specific project in mind, pictures were found. Without it, I am afraid that film would have been wasted on color which would have failed to come through.

The illustration accompanying this column is another example of the working

out of a plan. I happen to live a short distance from the Lake Michigan shore line where several short breakwaters project from the beach. I had been watching the weather for several weeks one winter, and when I thought things were right I went to the beach with the specific objective of shooting some ice-covered pilings in the breakwaters. Out of half a dozen negatives exposed in an hour or so, two produced prints with excellent salon records. "An Outpost of Winter" shown on the preceding page is one, the other picture was "Ice Caps" used to illustrate a lesson on composition in this column in the April 1947 issue of POPULAR PHOTOGRAPHY.

Another instance was a mid-March visit to some woods. Isolated patches of old snow and thawing temperatures made it appear that to get anything worth while would be a minor miracle. A plan was formulated to make the most of the conditions as they existed. The theme of the day was the first murmuring notes of the prelude to spring as sung by a creek that traversed these particular woodlands. It is astonishing how much pleasure can be derived from the pursuit of an objective like this when you have it clearly in mind, how much more satisfaction there is over just aimlessly roaming around under difficult conditions hoping that something automatically will make itself known. I have not yet fully worked out the possibilities of the negatives obtained that day, but I believe that I will have something good in my final prints.

One of the best aids in laying plans of this type is familiarity with the territory involved. It is somewhat more difficult to plan for totally unfamiliar places. After several efforts along certain lines and in certain places, the "almost" pictures begin to show you the possibilities that can be captured the next time. By repeating and improving, you have excellent plans ready-made for you. In spite of the success of the "ice on the pilings" idea, I have repeated it several times and finally came up with another print on a slightly different theme which was shot from a position within a few feet of where "Outpost" was shot. This new one has had an even more successful career. It is not a bad idea to have a good collection of hopes or anticipations like my own list given in last month's column. Items out of such a list are easily developed into good, specific hunting or shooting plans to act on when opportunity offers.—

ST. LOUIS HOBBY FAIR

Included in the hobby fair scheduled for November 15-16, 1947 at St. Louis, Mo., is a photographic display divided into three groups—salon, railroad, and general. This show is under the sponsorship of the Lutheran Laymen's League of Greater St. Louis for the promotion of hobbies. Anyone interested in this event should contact Leslie S. Merrell, chairman of the special events committee, 5242 Wabada Ave., St. Louis 13, Mo., for the complete details of the hobby fair as soon as possible.

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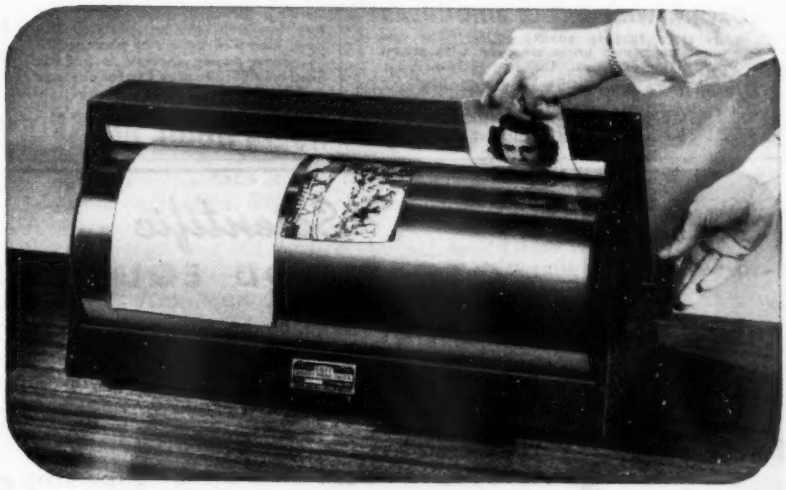

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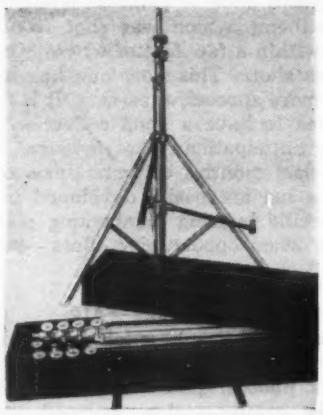

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Filming Football For Study

(*Continued from page 79*)

the negative image is thin and underexposed; weak, if the image is dense and overexposed.

Then the film passes through the bleach and clearing baths which destroy the developed silver of this negative image, but do not affect the undeveloped silver halides carrying the just-exposed positive image. The film is then led into the second developer where the final, positive image is developed. In this section the film is constantly exposed to a weak red light, which tends to intensify the exposure received by the residual silver which is being developed to form the final positive image. This action is automatically proportional to the exposure originally received by the film, as it depends upon the amount of residual silver left after the development and bleaching-out of the first image.

If there is an overexposure, which produced a dense negative image and left little residual silver for forming the reversed positive, the action of the second exposing-light is to intensify the exposure received by the residual silver, and hence the density of the final positive image is intensified.

The machine is simple to operate. Chemicals for the various solutions are supplied in pre-measured packages. The operator need only dissolve the contents of the packages in the specified amount of water, and in the order indicated by numbers on the packages. Each package of chemicals provides sufficient solution to process 10,000 feet of film, after which the tanks are drained and fresh solutions mixed. When a fresh magazine of exposed film is put in place, all that is needed is to press the starting button. In a matter of some minutes, the finished film will come off the machine, ready to project to the players.

First application of the machine to gridiron warfare study was made by the University of Southern California, Los Angeles. Coach Jeff Cravath agreed to the filming of a practice session. Cameramen shot the play from high up in the grandstand and also from the sidelines. They used magazines with 100 feet of film in each. When the magazines were completed, they were rushed to the machine set up in the dressing rooms. There the film was run through the processing machine with no time wasted.

When the two elevens had finished the first half of play, approximately 200 feet was ready for screening. By the time this was run off, another 100 feet was ready for showing. During the showing of the film, Cravath was able to pick out many flaws in play. If there was any particular point shown in the film on which he wished to place emphasis, it was only necessary to have the projector reversed and the scene re-shown, or even held for a still. Through this visual history of the first half, Cravath said he and the players were able to make many important corrections in their play during the second half.—*Gaither Littrell.*

The Magazines

(*Continued from page* 16)

the service has proved successful; the pilots are all trained now to cooperate with cameramen by banking, throttling down, and mushing to reduce vibration.

Air-Taxi, Inc., is another sideline for photographer ROY PINNEY, whose only business problem at the moment is where to get more planes to add to his fleet of five Piper Cubs and several Seabees.

You can use any type of camera in the planes, Pinney points out, but bellows

Lew Merrim—Photo Associates, Inc.

ASMP member Roy Pinney also is president of Air-Taxi, Inc., and is shown being interviewed by Jim Fleming of WNBC. Occasion was the delivery of the first of six new Seabee planes made by Bill Hunt (left), Republic Aviation pilot.

must be protected from the air currents. He rents out K-20 and F-8 type aerial cameras, says he can instruct a novice in their use in just a few minutes. The rate for these trips is $12 an hour; he will haul almost anyone almost anywhere at a flat passenger rate of 20 cents per round-trip passenger mile.

* * *

THE BABY'S PINNEY. Roy, incidentally, doesn't want to be typed as a baby photographer, so he keeps an assortment of other kinds of animals in his studio and plays around with them at odd moments when his camera is idle.

Right now he's expecting a multiple blessed event—he's going to have snakes. His black snake is sitting on 17 eggs, a pine snake has come through with eight, and a Florida corn snake has presented Roy with seven heirs.

Trouble is, the mama snakes probably will want Roy to do portraits of their children now.

* * *

WATCH THE BIRDIE. In case you ever want to photograph canaries singing, we're here to warn you that it's no snap. They clam up as soon as anyone gets near them. We get our canary lore from JACK MANNING, who says they are not only camera-shy but suffer from mike-fright.

There's no telling where Jack got this assignment, but it called for pix of canaries singing over the radio. And they just wouldn't.

Like people keep telling us, you have to be imaginative to be a successful photographer. In front of a bewildered crew of studio hands, Jack let all the birds loose and chased them around the room for twenty minutes. Then he had them caught and put in front of the mike. The

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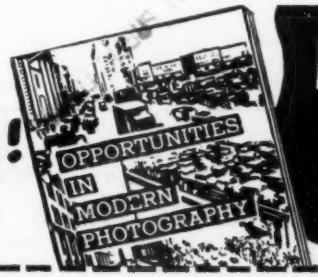

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resulting shots of canaries panting at a microphone look like just what the client ordered.

* * *

STOPPED BY GREEN LIGHT. But even a guy like Manning slips up now and then. Jack is a devotee of Harrison color filters, uses his visual extinction meter with great care, calculates his color factors carefully, tests each batch of color film emulsion before using it, and claims that he can even tell when his diet changes the pigmentation in his eyes and throws him off his 3200° Kelvin vision.

Doing a series of beach assignments in color recently, though, Jack came back and looked over his transparencies—and found a greenish cast over each of them. He rechecked all his procedures, went back to the beach and reshot some of the pictures, had his meter recalibrated, changed his processing—and on the third retake discovered that the visor on his sun helmet, reflecting the sun directly into his lens, was providing him with an unsuspected green filter.

* * *

ANIMAL APARTMENT. Since animals seem to be competing with photographers for attention in this month's column, we went to see an expert about them. Fortunately, we met LILO HESS on neutral ground and learned about the problems of keeping an apartment full of baby mountain lions, armadillos, and tent caterpillars, without having to meet them on equal terms in her home.

Actually, Miss Hess keeps her pets at a little place up in the Poconos, and only brings them to her studio-apartment when she's ready to photograph them. The armadillo has been the worst guest, clawing his way out of a wire cage nightly and grunting and scratching until the neighbors complain.

The baby lion was very well behaved, and so were the tent caterpillars, at first. The caterpillars stuck to their nest, which was on a branch suspended from the ceiling, and weren't even noticed by the maid. Then one day the maid waxed the floor, and the smell of the wax must have disturbed them, for they all came tumbling out and lodged, wriggling and unhappy, in a gooey mess on the floor.

Miss Hess on her latest assignment, making pictures of horned toads for *Life* magazine, thinks she has contributed something worthwhile to the science of horned toad raising. When she ordered a dozen of them, she was told they would only live on ants, and that she'd have a tough time getting the right ones. The dealer sent her a baker's dozen toads for good luck. A zoo, which got seven of the toads at the same time, also emphasized that they would not live without the right kind of succulent ants.

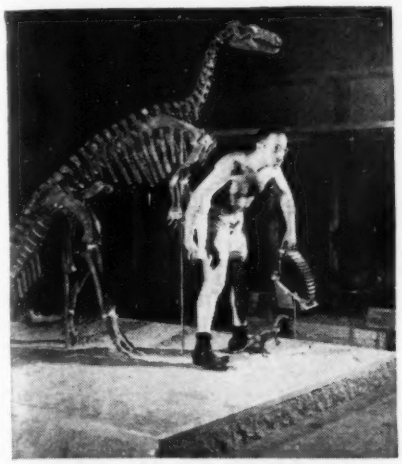
A girl who has other things to do beside catch ants, Lilo pooh-poohed the zoo and fed her charges on meal worms. She kept the toads around three months while getting her pictures, then called the zoo to see if they wanted her thirteen toads—and discovered that five of the zoo's seven had died and the keepers had sworn off horned toads.

Anyone who can give proof of a good home—and a supply of meal worms—can

have 13 horned toads if they want them. We're going to stick to photographers a little longer, ourselves.

* * *

Joining the ranks of national magazines which have found out that giving better credit lines helps them get the best photographs are *Liberty* and *This Week*. Photographers who do whole picture stories will now get equal credit with writers, and all individual photographs will carry their names.



Tall story. An assignment to photograph a mural 30 feet high and 160 feet long, at Yale's Peabody Museum in New Haven, seemed routine to David Eisendrath. But when he arrived, there was a tremendous dinosaur parked right in front of the mural. Technically, this posed no theoretical problems for David. He piled a couple of tables on top of each other, put a big ladder on the uppermost table, and on top of the ladder fixed a platform for his tripod. Then, shooting down over the dinosaur by means of the drop-front on his view camera, it looked like nothing but a job of acrobatics. But the whole rigging swayed, making long exposures impossible. So David fixed up a remote control tripper for his shutter, climbed up, focused, cocked his shutter, pulled the slide, climbed down, waited for his circus-type rig to stop swaying, pressed the button. Then he climbed up, put in the slide, climbed down, moved the rig several feet, and started all over again. We think that this technique is worth a magazine article all by itself, but we present it here in capsule form in case anyone else wants a quick solution of the problem of shooting a mural over the back of a dinosaur. There's only one warning, and David presents it graphically in the photo of himself with the dinosaur's nephew (above) taken after he finished climbing up and down from his camera forty times. That's how it feels, he says.

* * *

Out of the swim! NELSON MORRIS went up to New Haven to do a story on the Yale swimming team. A very proper gent, Nelson wore full civilian livery, with jacket. After four days of shooting in the hot and humid pool, he was limp.

Finishing up his last pictures, Nelson streamed for the locker room, climbed into a pair of borrowed trunks, and headed out onto the diving board. Just then a megaphoned voice sounded across the pool, "All out, all out, pool closed."

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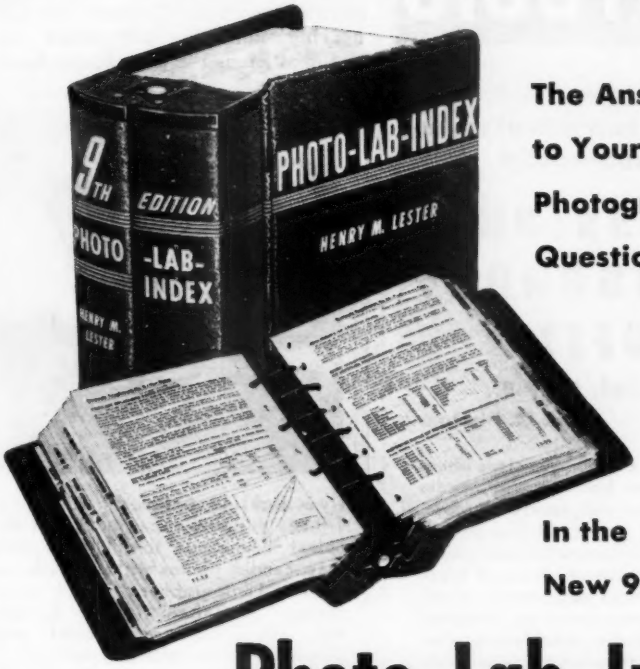

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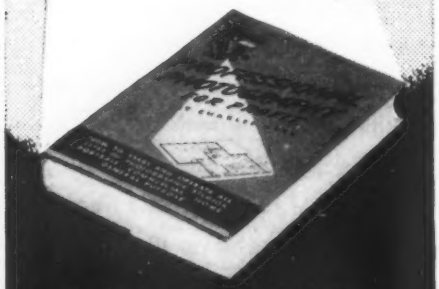

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Press

(*Continued from page* 16)

and supplies needed by the photographer to be paid from the contingent fund of the Senate. Oeth, who protested for the White House photographers, asked Committee Chairman Wayland Brooks for a hearing when the bill comes up. The National Press Photographers Association also has acted against the bill, and Joseph Costa, president of the NPPA, dispatched a letter to the ten Senators who sponsured the bill, maintaining that the resolution "constitutes an unwarranted infringement upon the right of professional photographers of this Association."

New lighting fixtures in the Chicago Tribune editorial department provide sufficient illumination for photographers to snap candid photos without flash equipment. Photographer Harold Norman snapped this informal shot of Lyman Atwell, left, Tribune photo chief, and Al Madsen, assistant photo department manager on Eastman Super Panchro Press Type B film at 1/10 second at *f* 5.6. The lighting system used is a combination of direct and indirect fluorescent lighting.

* * *

BERT EMANUEL, *Detroit Free Press* rotogravure photographer, was injured on an assignment at the Detroit City Airport. Emanuel was prone under an airplane wing, trying for an angle shot of moving subjects. He forgot where he was, Emanuel later explained, and arose suddenly, starting to run at the same time. His head struck the wing with such force he was knocked unconscious and sustained a scalp laceration that required nine stitches. He also suffered a brain concussion. He resumed work some time later, resolving never again to run without looking.

* * *

THE National Press Photographers Association has just been successful in obtaining the cooperation of the Army Air Forces in expediting press coverage at Army air fields and preventing future interference with news cameramen and reporters. The AAF has, as a result, sent a memorandum to every public information officer referring to the press photographer as "a close friend of the AAF, and in the final analysis the eyes of the public by which we tell our story," and stating: "When activities are planned or occur at your base, all personnel concerned (sug-

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gest Provost Marshal and MPs be included) should be thoroughly briefed and informed of the many aids and courtesies that can be made available to press writers and photographers, thereby making friends as well as telling our story better."

* * *

ASSOCIATED PRESS photographer Jack Hogan saw a lot of China in his first four days in the country. Hogan recently arrived in Nanking from the United States dressed in light sports clothing to match Nanking's weather. Twenty hours later, clad in parka, high boots, and woolen socks—all borrowed—Hogan was 2,000 miles away in Manchuria. He had been chosen as pool photographer on the release of Maj. Robert Rigg and Captain John W. Collins, U.S. Assistant Military Attaches, captured by the Chinese Communists in Manchuria. Forty hours later, Hogan was back in Nanking but not for long. He boarded the night express to Shanghai to deliver his pictures.

* * *

AT THE recent annual meeting of the Indiana Associated Press in Muncie, Charles Smith, *Gary Post-Tribune* staff photographer, won the Bushemi award for the best picture taken in the state in 1946. The winning picture showed an old man pondering his next move during a checker tournament in the CIO building in Gary. The award is in honor of

Cheesecake in the person of Ronnie Lissenden was the main dish of the Third Annual Press Photographers dinner at Steeplechase Park at Coney Island, N. Y. Looking on in the photo are Evelyn Peterson, Modern Venus of 1946, and Daphne Dunbar. Gentlemen shown are Harry Harris, left, president of the Press Photographers' Association, and George C. Tilyou, park operator and the group host.

John A. Bushemi, Gary photographer, who lost his life during World War II, while he was a cameraman for *Yank*, Army service magazine. Elmer Budlove, also of the *Gary Post-Tribune* photographic staff, won first prize in the sports division of the AP's annual picture contest.

* * *

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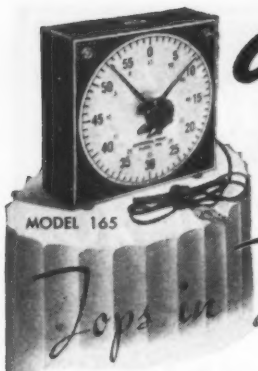

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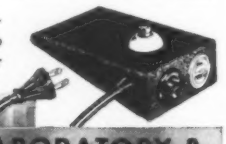

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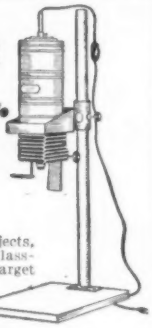

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Brush who work for the *Los Angeles Daily News.* It often happens that the couple is sent out together to cover the same story. The other day, the Brushes were assigned to get a picture of a burning pier. They made some good closeups, and then Mrs. Brush discovered that her spouse was on the pier. "For the life of me, I couldn't understand how he got out

Bob Coon, 240-pound photographer, formerly with Wide World Cleveland bureau, took this self-portrait at the end of an imperfect (96 degrees F.) day of making hot weather gag shots. Now with the B. F. Goodrich company, Coon loyally crowns his array of refrigerative devices with one of company's new ice bags.

there or back," said Helen, and forthwith proceeded to make a shot of her husband on the pier. The picture was widely used.

* * *

CAPTAIN Edward Steichen, former director of the Navy Photographic Institute and newly-appointed director of the photographic department of the Museum of Modern Art in New York City, has announced that press photography will receive special attention next winter in a large exhibition, "Great News Photographs."

* * *

FINE gesture from a Jersey coast resort: Ocean City during the summer allocated a summer cottage to the Philadelphia Press Photographers' Association for weekly vacations for its members.

* * *

NEVER a dull moment—a series of photo scoops was recorded by Associated Press photographer Max Desfor when he raced from his post in India to be the first American news camerman at the war front in Indonesia, before attempts were made to mediate the conflict. He accompanied the Dutch troops when they captured the town of Malang in Java and wrote a by-line story to accompany his action shots. On August 11 he was the only photographer to accompany U. S. Consul-General Walter A. Foote when he flew to the Indonesian Republic's capital, JogJakarta, on a confidential mission in an effort to start peace negotiations. Desfor had the foresight to be the first to request official permission to fly with the consul-general, and to be on hand at the flying field when the plane

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was due to take off. At the last second one of the consul-general's aides failed to show up, leaving one seat available, and Desfor's longshot chance paid dividends. With the truce in Indonesia, action developed in India and back to New Delhi went Desfor where he could greet his wife and 6-year-old son who had just arrived from the States.

* * *

EVANGELON SIOTIS a veteran cameraman, is one of the latest news photographers to join the Pathe News staff. He was signed as Greek and Balkan correspondent shortly after the end of the war. His first big exclusive was the coverage of the fighting between government and Communist troops in Northern Greece. Working at the risk of his life, he covered an attack on guerilla positions by Government forces, the capture of prisoners, mopping-up operations, and the stream of refugees fleeing from the war zone.

Evangelon Siotis, newest member of the Pathe News photo staff, has been assigned to cover the Greek and Balkan territory.

* * *

THE ONLY photograph in existence showing the very early stages of an atom bomb explosion at Bikini Atoll was taken out of the secret category and placed on exhibition recently. The picture, which appears to show only a narrow streak of light, was exhibited in the annual show of the Photographic Society of America. Heretofore a closely-guarded Navy secret, the exposure was made with a high-speed streak camera during the air burst test at Bikini. It was taken under the direction of Dr. Brian O'Brien, research professor of physics and optics at the University of Rochester Institute of Optics. O'Brien explained that a small but elaborate optical distortion had been used in making the exhibition print; while the distortion is so slight it is not apparent to the naked eye, he said, it would be impossible for any unauthorized person to measure and calculate the fundamental constants of the bomb from the print. Analysis of this photograph has given scientists important technical information concerning behavior of the bomb, he declared.

* * *

CAROL W. MARTIN has resigned his post after serving for nine years as staff photographer for the *Greensboro,* (N.C.) *News-Record* to devote full time to Martin's Darkroom, his commercial photography business.—

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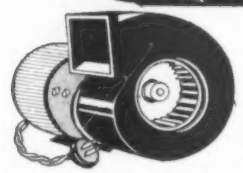

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Hoyningen-Huene Makes a Portrait

(*Continued from page* 48)

similar, were definite, outspoken, and well phrased.

"Somebody apparently got the idea, not too long ago, that models were supposed to give the appearance of having been under water for a couple of weeks before they were photographed. With their deadpan, limp fish looks, many of the models appearing in current ads leave me with a feeling of wanting to race for great gulps of fresh air.

"Were these stupid expressions that burden the faces of various models entirely the fault of the girls themselves, I would offer a suggestion that the present crop of models be dumped and an entire new lot hired. There is, unfortunately, a similarity among most of the models, but not so complete that a good photographer can't hide these similarities with an average employment of intelligence. The sooner photographers realize that the models are women and not alabaster personalities, the more arresting fashion and glamour ads will be."

Huene strongly believes that too many fashion photographers are afraid to let their models look like beautiful women. They prefer to treat them as statues and in so doing lose whatever personality might be expressed in the girls' faces. "Most of the time this 'statue treatment' is nothing but laziness. Any photographer knows that floodlighting a face and letting the makeup take care of the model's personality is the easiest way to a pseudo-glamour shot. This opinion is shared by the girls who have been modeling for a long time and who realize that such time-saving stunts as false eyelashes and a liberal application of lipstick cover up for their own laziness. Many of the models are under the impression that such phoney devices add to their beauty. I wonder who they think they are fooling. A good model should be herself and not try to look like the average concept of a model. But trying to get her to look natural is an entirely different matter. Many of the present high-priced photographic lovelies have been so mishandled and improperly photographed by the 'alabaster look' photographers that they naturally assume that every photographer they work for wants the same old 'How bored can one be?' expression. I'd much rather take an inexperienced model and, through a sensible lighting arrangement, bring out the freshness and charm of the girl, something that is nearly impossible with girls who have been modeling for three or four years. Too, with an inexperienced model, one who hasn't been mauled photographically, freshness can be brought out with even a basic lighting arrangement."

In the matter of lighting a subject, Huene takes a healthy clout at those photographers who spend hours arranging their lights. "Any photographer should realize that for fashion shots the basic lighting arrangement never changes. One key light of no particular power or quality; a background light dictated by the

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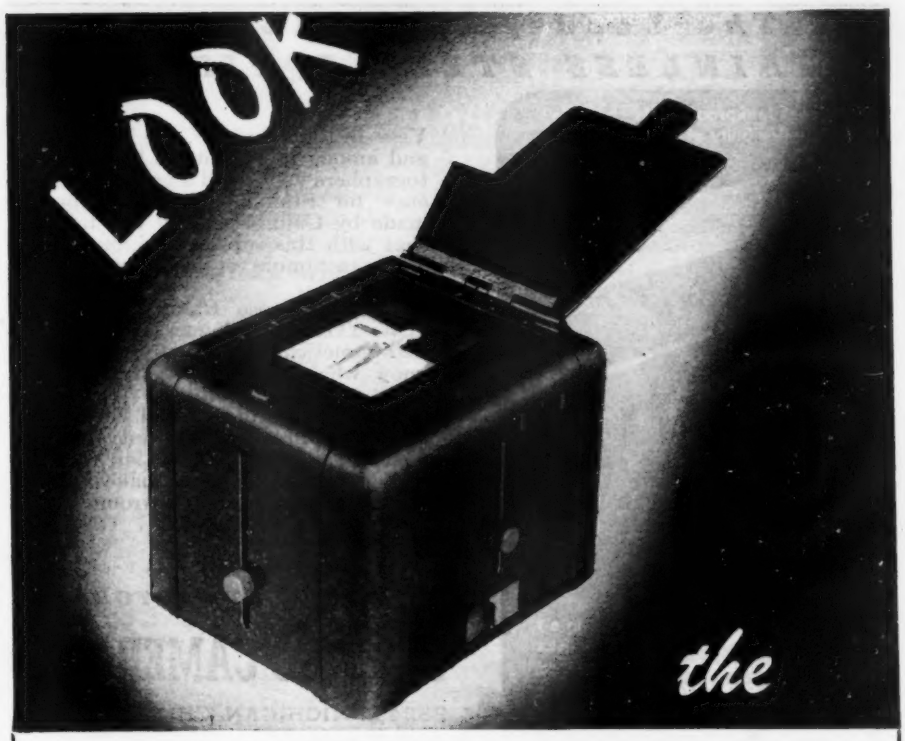
way in which you wish to highlight your subject, and another light either above or below your subject, depending upon the features of the subject to be emphasized, are all you need.

"The only tough part in the entire lighting setup is the decision as to what part of the model should be accented. Some feature of the model must be accented or a dull, flat, lifeless picture will be the result. I think the easiest way to accent is through use of a 'dinky,' using the small light as an artist would a shading pencil. I've found that with such a lamp it is almost possible to 'draw' with light. Too, to bring out the sparkle in the eyes with light and not depend on the easily detected eye-sparkle created by the brush of a retoucher, a 'dinky' can't be beaten. Its biggest advantage is that it can 'draw' a line of light without destroying the image created by the balance of key lights and fill-in.

Believing that pose is all important, Huene shows how a slight twist of Hazel Brook's torso gives a more graceful line.

"I've found over years of long, hard experience that the best lighting arrangement for glamour or fashion shots is the simplest possible lighting. The simpler the lighting, the more true the photograph. Once you've established the lighting setup, forget about it and concentrate on the subject. And whatever you do, try to arrange your lighting scheme in a hurry and not bore the model with lighting details. With men you've really got nothing to worry about. Men don't care about looking handsome. Most of the males that I've photographed have been against 'glamour boy' shots. The male attitude being such, you don't have to spend too much time on a lighting setup. Actually, the more rugged the subject appears the better he likes it. But with women, if the lighting proves to be the least bit unflattering you're liable to find yourself picking pieces of tripod out of your head where the irate female has placed them."

As simple as the lighting setup should be, it still takes care to find out the necessary angles for simplicity. Huene suggests that the student fashion photographer practice lighting arrangements on a plaster cast. "It's the surest way I know for an embryonic fashion photographer to



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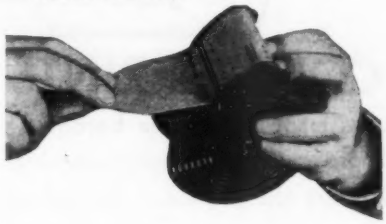

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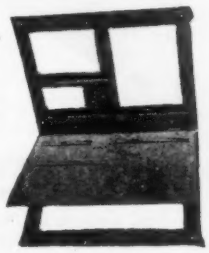

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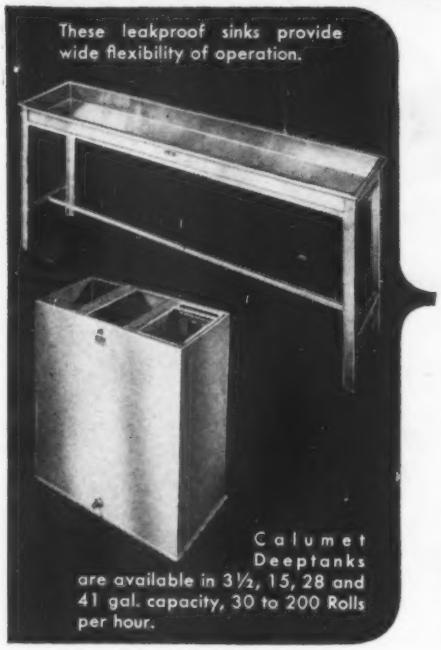

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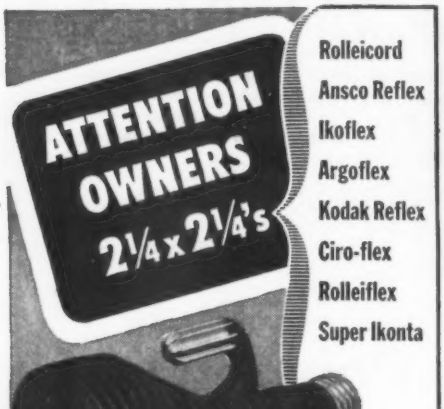

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discover the ways light travels over a face and how it can completely alter the features of the model. After the plaster cast light experiment has been completed and the various gradations of light recorded on a piece of paper, the student should start experimenting on mood pictures of old men or women, enhancing facial characteristics through deft lighting."

On the matter of backgrounds for fashion shots, Huene claims that any background can be used as long as it doesn't blend with the subject being photographed and make it lifeless, and doesn't interfere with the facial qualities of the model. By this Huene means that in many glamour or fashion shots, a flower placed in the background often looks as if it is growing out of the subject's ear. The best background, claims Huene, is one that is shaded in darkness but still an intrinsic part of the picture. This is not as difficult to obtain as it sounds. "All the photographer has to do is exercise some ingenuity and care in the selection and creation of his backgrounds. Whatever you do, don't make the backgrounds so arresting that they attract more attention than the primary subject."

Following the work on the old men, Huene suggests (and it is probably one of the few suggestions that any student of any subject will readily accept) that the photographer make a series of "posture poses" of girls garbed in bathing suits.

"Don't kid yourself that making a series of pictures of girls in bathing suits is a very pleasant way to spend many hours. It's tough work but very valuable. For the first time most young photographers realize the tremendous artistic value of good feminine posture. With nothing to lean upon during the beach photo session, both the girl and the photographer soon find that some of the over-exaggerated postures assumed by a model for fashion shots are completely unnatural. When the model tries to assume these poses at the beach, with nothing upon which to support herself, she can't stand up. Remember this when you pose the girl for a fashion shot, and you won't wind up with one of the stupid stances that ruin otherwise decent pictures.

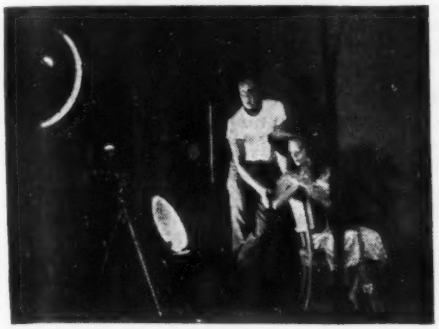
"After the lighting experiments, the practice shots made of the plaster cast, the experiments with the old men, the selection of a new, sweet feminine face for a model and the series of bathing suit shots, I think that the student fashion photographer is ready to make his first shot.

"Experiment with the texture of the gown your model is wearing before you decide on a picture. Arrange the girl under the basic lighting setup, making certain that you bring out the 'life' in the cloth. Add accessories as necessary and you're nearly ready to click the shutter. There's just one more step that remains, and this final step separates, as it were, the amateurs from the masters.

"It's the composition of the picture. The camera originally was designed to capture and retain some particularly striking scene. Why forget about this use of the camera in the making of a photograph designed to sell a product? Your fashion photo, or any picture taken for use as an

ad, is only going to hold reader-attention if it is strikingly beautiful through natural simplicity. We've come right back to the business of the dismal expressions that blacken the otherwise beautiful faces of our leading models. And again, it is not their fault but the fault of the photographers.

"I can't understand why a photographer shouldn't take a few minutes more during the course of a sitting, and get from his models the grace that only comes with being natural. One of the tricks that I've used is to have the model walk slowly around the area outlined by the lights. Watch her through the groundglass. After a couple of minutes of parading she's bound to forget all that she might have learned in modeling school about 'walking like a lady.' Then she'll start walking



Natural, relaxed poses can be obtained through use of simple props. Huene uses a chair for placement of his model's arms.

and acting like any normal person. That's the time to take your picture. Stop her when you see a natural looking pose. If necessary have her hold the stance or the action a couple of seconds while you alter your fill-in lights. Then shoot.

"When the picture you're shooting has to show two or more people your trouble is doubled. Even when you tell a group of models to start talking or acting in an entirely natural manner, they are conscious of the camera. I've been making fashion, glamour, and news shots for nearly twenty-five years, and I have yet to find a posed subject void of camera consciousness.

"Did you ever think of the fact that the camera does practically all the work in the making of a picture. Focusing and stops are up to the cameraman, of course, but even the crudest camera can make a good picture. Its value, however, depends entirely on the photographer, and the picture is not going to have any value at all unless the photographer works for naturalness. And how should the photographer work for this naturalness? By balancing all the factors that make the picture. The background should be balanced with the subject. The subject should not overbalance the object that the photographer is trying to present. Everything in the picture should work for something. Obtaining this balance is difficult, of course, but not impossible. A short course in architecture and free hand drawing, particularly of nudes, is very valuable.

"I can't tell anybody how to blend these factors. It's a matter that the photographer must work out for himself. Nobody

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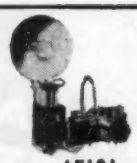

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told the masters the tricks of balance when they started painting the pictures that have endured and increased in beauty with each passing year. The charm of the picture that the painter obtained through balance is never changing. It should be the same with a fashion or glamour photo. Don't start making fashion shots with the idea that they are only for 1947 or 1948. Set up your pictures with the idea that some day they'll be included in a collection of the world's great photographic art."

These are the technical aspects of making a good picture. From the commercial standpoint Huene feels that it would be a good idea for every fashion or glamour photographer to know something about the dressmaking industry or the product he is trying to sell through a masterful picture. When possible, an assistant should be hired to take care of the basic lighting arrangements and the like.

Most important, however, is an understanding between the photographer and the editor of the magazine for which he is shooting. A conference between the two before the model arrives will iron out most of the difficulties that can normally be expected and save time and effort.

After all these preparations, what is going to be the final result?

"A picture of a girl that looks human," claims Huene. "A picture that not only sells a product, but attracts reader attention by being fresh and entirely lifelike. It seems almost a crime that with all the wonderful photographic equipment and supplies at their disposal, so many photographers should continue, through the lack of understanding of what makes a good picture, and the failure to exercise artistic judgment, to pour out thousands of stupid, make-believe glamour prints. Don't let anybody tell you that the reason for the models appearing so similar in ads is the models themselves. They are only doing what they are told. It's the fault of the photographers, who, through carelessness or laziness are interested only in getting a check and not an artistic creation."

Hoyningen-Huene, who has made pictures of women in Africa, Asia, Europe, and the United States, and won numerous prizes in photographic salons, should know whereof he speaks.—

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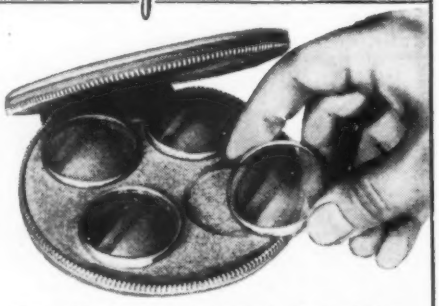

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Calendar of PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of Photographic Society of America.

35th Salon International D'Art Photographique De Paris.
On exhibition October 25 to November 9.

22nd Annual Exhibition of Photography*, Museum of Fine Arts of Houston.
On exhibition Oct. 5 to 19, Museum of Fine Arts of Houston, Texas.

7th Annual Victoria International Salon of Photography*, Victoria Camera Club.
On exhibition Oct. 5 to 12, Empress Hotel, Victoria, Canada.

5th International Contest of Sporting Photographs, Provincial Athletic Club.
On exhibition in October, Club Atletico Provincial. Bd. 27 de Febrero No. 2672, Rosario, Rep. Argentina.

1947 Photographic Society of America Exhibition of Photography*.
On exhibition Oct. 8 to 31, Oklahoma Art Center, Oklahoma City, Okla.

1947 Omaha International Salon of Photography*, Omaha Camera Club.
On exhibition Sept. 28 to Oct. 20 at Joslyn Memorial Gallery, Omaha, Neb.

2nd Annual Nova Scotia Salon of Photography*, Photo Pictorialists of Halifax.
On exhibition Oct. 22 to 24, Lord Nelson Hotel, Halifax, N. S.

6th Sao Paulo International Salon of Photographic Art, Foto-Cine Clube Bandeirante.
On exhibition November at the Prestes Maia Galleries, Sao Paulo, Brasil.

3rd International Adelaide Salon*, Adelaide Camera Club.
On exhibition Oct. 27 to Nov. 10 in the Royal South Australian Society of Arts Gallery, Adelaide, South Australia.

3rd Annual Salon of Photographic Art, Foto Club Buenos Aires.
On exhibition in November, Foto Club Buenos Aires, Talcahuano 458, Buenos Aires, Argentina.

9th Annual Salon*, Fine Arts Camera Club of Evansville.
Closes Oct. 11.
Entry fee $1.
Four prints allowed.
On exhibition Oct. 19 to Nov. 2, Evansville Public Museum.
For entry form write J. Paul Wurtz, 810 South Governor St., Evansville, Ind.

8th Annual Vancouver International Salon of Pictorial Photography*, Vancouver Photographic Society.
Closes Oct. 14.
Entry fee $1.
Four prints allowed.
On exhibition Nov. 4 to 23, Vancouver Art Gallery.
For entry form write Mrs. May Hunter, 8619 Montcalm St., Vancouver, B. C., Canada.

3rd Mississippi Valley Salon of Photography*, St. Louis Camera Club.
Closes October 14.
Entry fee $1.
Four monochrome prints; four color prints; four transparencies allowed.
On exhibition Oct. 26 to Nov. 9, Missouri Historical Society, Jefferson Memorial.
For entry form write Norman Brice, 51 Ridgemore Dr., St. Louis 5, Mo.

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38th Chicago Camera Club Salon*.
Closes Oct. 15.
Entry fee $1.
Four prints allowed. (Two divisions, monochrome and color.)
On exhibition Nov. 2 to 30, 137 N. Wabash Ave., Chicago, Ill.
For entry form write Chicago Camera Club, 137 N. Wabash, Chicago, Ill.

5th Annual Kootenay Photographic Salon*, Trail Camera Club.
Closes Oct. 15.
Entry fee $1.
Four prints and/or transparencies.
On exhibition Oct. 28 to Nov. 1, Masonic Temple, Trail, B. C.
For entry form write Robert Gray, P. O. Box 35, Trail, B. C., Canada.

9th Atlanta Salon of Photography*, Atlanta Camera Club.
Closes Oct. 28.
Entry fee $1.
Four prints allowed.
On exhibition Nov. 15 to 30, High Museum of Art, Peachtree St., N. E., Atlanta, Ga.
For entry form write Mrs. Hal Drake, 685 E. Morningside Drive, N. E., Atlanta, Ga.

1st Hungarian Postwar International Salon of Photography.
Closes Oct. 31.
Entry fee $1.
Six prints and 10 transparencies allowed.
On exhibition Dec. 15 to Jan. 15, 1948, Budapest, Hungary.
For entry form write Thomas Kankowsky, 2544 W. 7th St., Los Angeles 5, Calif.

11th International Salon of Photography*, Photo Pictorialists of Milwaukee.
Closes Nov. 8.
Entry fee $1.
Four prints allowed.
On exhibition Dec. 7 to 27, Milwaukee Art Institute.
For entry form write Harvey A. Scholz, 926 N. Plankerton Ave., Milwaukee 3, Wis.

All-Colorado Salon of Photography, Denver Council of Camera Clubs.
Closes Nov. 10.
Entry fee $1.
Four prints and/or color slides allowed. (All pictures submitted must have pictorial interest pertaining to Colorado. Entrants are not limited to Colorado residents.)
On exhibition Nov. 21 to Dec. 7, Chappell House, Denver Art Museum, Denver, Colo.
For entry form write Dana E. Kepner, 1921 Blake St., Denver 2, Colo.

7th Annual Exhibit of Nature Photography, Kentucky Society of Natural History.
Closes Nov. 10.
Entry fee 50 cents for each set of slides or prints.
Four prints and/or 15 transparencies allowed.
On exhibition Nov. 20 at the University of Louisville.
For entry form write Kentucky Society of Natural History, Box 81, University of Louisville, Louisville 8, Ky.

Little Midwest Horticultural Photographic Salon, Iowa State College.
Closes Nov. 14.
No entry fee.
Four prints and/or transparencies.
On exhibition Nov. 15 to 17, Iowa State College, Ames, Iowa.
For entry form write Griffith J. Buck, Iowa State College, Ames, Iowa.

16th Detroit International Salon of Photography*, Photographic Salon Society of Detroit.
Closes Nov. 15.
Entry fee $1.
Four prints allowed.
On exhibition Dec. 21 to Jan. 11, 1948, Detroit Institute of Arts.
For entry form write Evan R. Thomas, 18934 Woodward Ave., Detroit 3, Mich.

International Exhibition of Pictorial Photography, Lincoln Camera Club.
Closes Nov. 19.

Entry fee $1.
Four prints allowed.
On exhibition Dec. 6 to Jan. 3, 1948, Usher Art Gallery.
For entry form write Miss H. Burton, 364 Burton Road, Lincoln, England.

10th Annual Springfield International Salon of Photography*, The George Walter Vincent Smith Art Museum.

Closes Dec. 8.
Entry fee $1.
Four prints allowed.
On exhibition Jan. 2 to 21, Springfield, Mass.
For entry form write the Salon Secretary, George Walter Vincent Smith Art Museum, Springfield 5, Mass.

13th Annual Des Moines International Salon of Photography*, Des Moines Y.M.C.A. Movie and Camera Club.

Closes Dec. 10.
Entry fee $1.
Four prints allowed.
On exhibition Jan. 1 to 21 in the Hall of Photography, West Fourth St. at Keosauqua Way, Des Moines, Iowa.
For entry form write to the secretary of the club.

1st Cuban International Salon*.

Closes Jan. 10.
Entry fee $1.
Four prints allowed.
On exhibition Feb. 13 to March 5 at the gallery of Club Fotografico de Cuba.
For entry form write Angel de Moya, Club Fotografico de Cuba, Ave. Italia 305, bajos, Havana, Cuba

7th Chicago International Salon of Photography*, Chicago Historical Society

Closes Jan. 14.
Entry fee $1.
Four prints allowed.
On exhibition Jan. 25 to Feb. 26, Chicago Historical Society.
For entry form write Mrs. Anne P. Dewey, Chicago Historical Society, Clark St. at North Ave., Chicago 14, Ill.

3rd Chicago International Exhibition of Nature Photography, Nature Camera Club of Chicago.

Closes Jan. 17.
Entry fee $1.
Four prints, four slides allowed.
On exhibition Feb. 1 to 28, Chicago Natural History Museum.
For entry form write Louise K. Broman, 6058 S. Troy St., Chicago, Ill.

6th International Western Canadian Salon of Photography*, Manitoba Camera Club.

Closes Jan. 17.
Entry fee $1.
Four monochrome prints and four color prints allowed.
On exhibition Feb. 14 to 27, The Art Gallery, Winnipeg Civic Auditorium.
For entry form write Cyril Palmer, Manitoba Camera Club, 318 Smith St., Winnipeg, Manitoba, Canada.

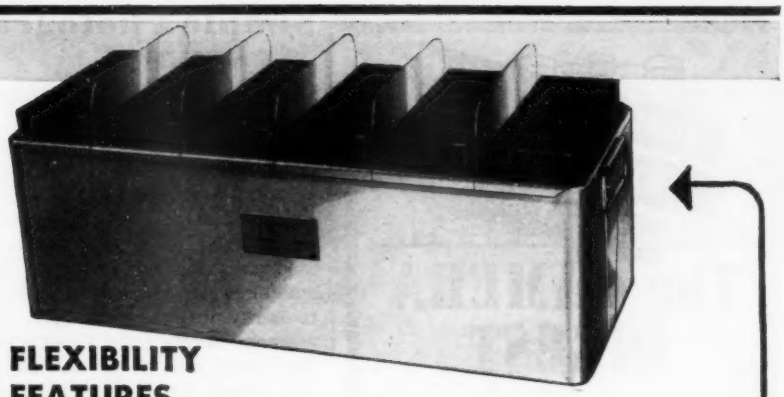
1948 Philadelphia International Salon of Photography*, Miniature Camera Club of Philadelphia.

Closes Feb. 16.
Entry fee $1.
Four prints allowed.
On exhibition March 6 to 28, The Free Library of Philadelphia.
For entry form write Ruth N. Clery, 4713 Chester Ave., Philadelphia 43, Pa.

Salon chairmen are invited to send us complete information regarding their exhibitions at the earliest possible moment so that announcement can be made in this column in time to permit readers to write for entry forms.

PICTORIALISTS CANCEL 31ST SALON

The Camera Pictorialists of Los Angeles recently cancelled their 31st International Los Angeles Salon of Photography, which was to have been exhibited in January at the Los Angeles County Museum, Exposition Park, Los Angeles, Calif.



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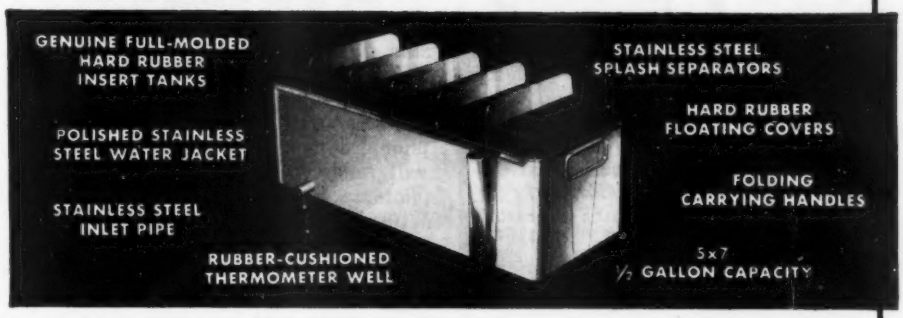

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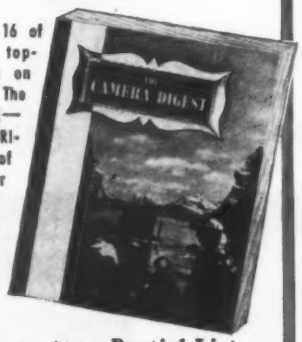

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Simple Photographic Makeup

(*Continued from page* 52)

First: Cleanse with two cleansing cream applications followed by patting with skin freshener to remove final traces.

Second: Dot each cheek with two or three dabs of cream; a single dot on forehead, another on chin. Tip-finger it smooth over whole face and don't forget to carry it under the jaw. If her skin pigment differs from face to neck, spread the cream over front and sides of throat and blend it off just behind the ears. Finally, with flat finger, pat (don't rub) surfaces to even distribution.

And that (unless she has skin blemishes or ultra-prominent freckles) is all you need do! Leave it at that, for if she is clear-skinned, you have solved ninety per cent of the problem of how to get that luminescent, high-glow, high-lighted skin effect you find in moviedom star portraits.

Skip the powder. Not only will it be unnecessary, but it's a deterrent to glamour-photography. Powder over foundation will "mask" her, as we call it. Her photographed face will look "heavy." Without it, the personal, individual skin texture comes through and you'll get those magnificent highlights that make the portrait come alive.

The model with blemishes or prominent freckles may need powder to cover the spots. But use it *lightly*. Pat it on, always lightly. Brush off all excess with a fluff of absorbent cotton. And bear in mind that it must be used as sparingly as possible.

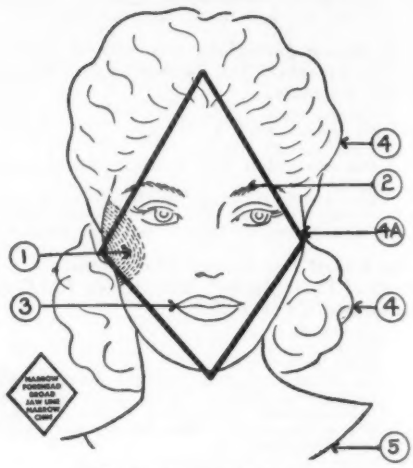
Cheeks

For black-and-white photography, *don't use rouge*. Rouge is used correctively only in non-color photography, and applying it is an expert's job. It takes years of practice to learn, and most photographers will do better without trying it.

If you want to achieve shadow or hollow on the cheek, use three shades darker foundation makeup, or even eye-shadow blended with light foundation, but do not use rouge. If you want a "Marlene Dietrich hollow-cheek" effect, use the three-shades-darker foundation, or the regular foundation darkened with blended eye-shadow, and pat it on the flat cheek, just below the cheekbone. Don't bring it too far forward near the nose, and pat it with your little finger to eliminate the demarcation line. You can top this effect by highlighting the cheekbone itself: use a base three shades lighter than normal, start it just under the inner corner of the eye, follow the cheekbone line. Blend out the edge-line by tapping it out with your little finger. And there you have a Hollywood trick that will give you—*if you want it*—that glamorous Marlene effect. But be sure your subject can wear it, first! Some girls will look pathetically ready for a TB cure with it!

For color photography, she may use rouge, but make up her face exactly as for street wear, *with this deviation only*. Use a rouge and lipstick *two shades lighter* than she normally uses. Reason: color film intensifies basic reds, blues, yellows; therefore you must use the lighter shades.

The Diamond Contour



1. Apply cheek rouge for color work only, and place it as illustrated.
2. Arch eyebrows slightly, unobtrusively.
3. Lip makeup should retain a curve.
4. In dressing the hair, keep fullness above and below edge of model's ears.

4a. Dress hair snugly at broadest point of cheekbone to reduce face width.

5. Most flattering neckline is circular.

Eyes

For black-and-white pictures, use eye-shadow sparingly—blue-grey or brown, according to the color of the eyes. (If you use powder, use the eye-shadow before applying the powder.)

In applying the shadow, start at the center of the upper lash-line; blend it smoothly out and up to the brow line. Do *not* over-shadow, or she'll look like a bad store-window dummy. *Don't* use more than for street wear; preferably less. *Never* use shadow on the inside corner of the lid (unless you have a flat nose bridge, in which case you can create a high-bridge illusion by a little shadow in the corners. More about this later under "Tricks.")

For color shots: use eye shadow very sparingly. If you use brown, mix it with powder base so it tones down to smooth tan rather than brown; about two shades lighter than brown. Never mix blue-gray shadow.

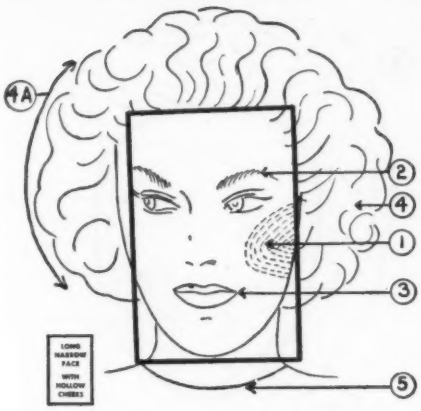
When making up eye lashes, avoid the misuse of mascara. Use it, but use it properly! Here's how:

Moisten brush with water or skin freshener. Do *not* bead the lashes. Try to treat each lash separately, lightly, not heavily. *Never bead.*

Never use false lashes. Most Hollywood stars use the "half-lash" treatment. Mascara the lid lashes from the center to the outside. It'll "lift" and luxuriate the lashes. Small-eyed subjects should never mascara the lower lashes.

The trick is to use brown (*not* black) eyebrow pencil to draw a very fine line along the upper lid as close as possible

The Oblong Contour



1. For color work use the lightest tone of rouge and blend it in delicately.
2. Don't extend eyebrows to temples.
3. Make lower lip fullest at the corners.
4. Keep hair full at sides of the face.

4a. Keep hair flat at the top of the head.

5. Most flattering neckline is rounded.

to the lash-base. It makes the lashes look heavier, eliminates need for over-heavy mascara-ing, makes a more natural effect. Do not extend the line beyond lid's-end.

Finally, if there's a hint of bagginess or puff under the eyes, mix a bit of brown eyeshadow with your base and very lightly finger-tip it over the puff-area. Your lens will skip the puff.

For the eyebrows, use eyebrow pencil if her natural brows are colorless or if you require an additional arch, or need to extend the brow line slightly.

The trick in penciling is this: never draw one continuous line, but with sharp point, apply in short, quick hair-strokes. Do not "angle" lines. It gives a hard-boiled look and ages her. Stick to curves in the eyebrow line, and all lines. If her eyes are relatively close-set, do not pluck the brows back from the bridge of the nose. It will only make the eyes appear still closer.

When penciling the brow-line, bear in mind the "egg-shape" idea. This means, that in following the contour up the nose and over the frontal bone and brow and down again, the pattern should be in the shape of an egg.

Eye-shadow rule: subjects with deep-set eyes should not use eye-shadow at all. The more wide-open, full and prominent the eyes, the more use of shadow is indicated. But always blend out, never spot.

Finally—remember this: as in meeting a person, when you meet a person's photograph, you look first at the eyes. Therefore, the eyes are of top importance; you can spend more makeup time on them than any other feature. But still don't overlook the others.

Nose and chin

For the nose and chin, makeup trickery is most often able to overcome whatever defects Nature may have given.

If the nose is too long, do this: Pencil the eyebrows in slightly toward the cen-

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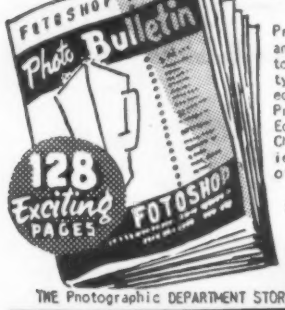

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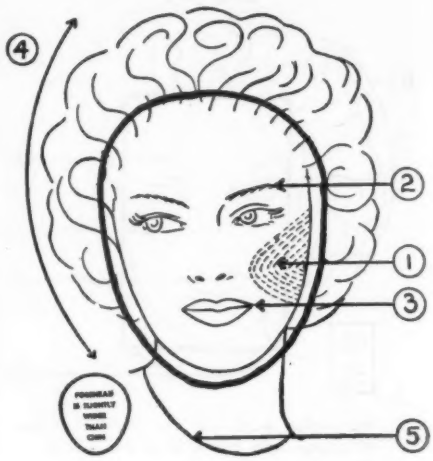
The Oval Contour



1. You may omit rouge for color work or apply it delicately as indicated.
2. Do not arch eyebrows too high, as this makes model's eyes seem small.
3. Use natural outline in mouth make-up.
4. Dress hair simply, and in oval outline.
5. Most flattering neckline is oval type.

ter of the bridge. Apply a faint coating of brown eye-shadow under the tip of the nose. These will appear to foreshorten the nose on the portrait.

If the nose is too flat, do this: Run a light line of light base down the center of the nose. Be careful to blend out the edges by patting out. (For a receding chin, use the same highlight trick, covering the area inside the downward lines from mouth corners.)

If the nose is too small, do this: Use a mixture of brown eye-shadow and light base, light tan. Brush or pat this mixture down both sides of the nose. That produces a photographic effect that brings the nose into relief, eliminates the too-small effect.

Mouth and lips

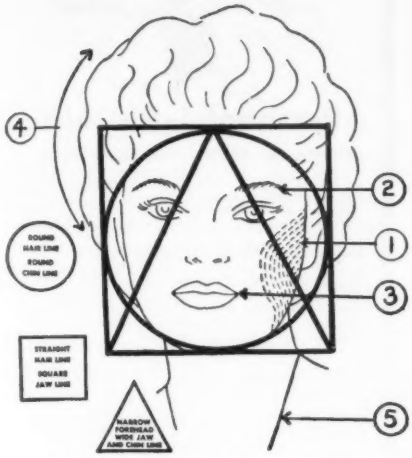
Almost as important as the eyes, the mouth and lips require study and care. For black-and-white, lipstick should be one shade darker than her normal street wear. For color, lipstick should be two shades lighter than street.

Use lip rouge and brush, rather than applying the rouge with finger or stick. There is a basic technique and tricks to remember. Here they are:

Start in the center of the upper lip. Work out to corners. Lower lip follows. To achieve the steady and even brush stroke required, rest the elbow on your dressing table, and steady the hand by resting the little finger on the chin. You'll get a far more even line than trying free-hand.

For well-shaped mouth effects, have upper and lower lips of the same width. Avoid angular effects; they harden the mouth. Stick to rounded curves. If you have a thin upper lip versus a thick lower lip, she'll look sulky-pouty. But do *not* go overboard to the other extreme by over-thickening the upper lip. Don't be obvious, ever. Avoid an arched upper lip

The Composite Contour



1. Employ rouge for color work in areas shown to reduce the jawbone width.
2. Remember to use short strokes during application of your eyebrow pencil.
3. Carry lip rouge to fullest mouth width.
4. Dress hair full, and softly above ears.
5. A V-neckline is the most flattering.

or she'll come out with a sneer in the finished picture.

If her mouth is too small, avoid giving height to the mouth; lengthen it instead. If the lips droop at the corners (too many do!), give a slight upturn to the lip-rouge at the mouth corners, but do *not* angle it; curve it.

Finally, for photography, *do not blot excess rouge from the lips,* as is done for normal wear. Keep it on fairly heavy, to retain photographic definition. (But be sure you wipe off any lip rouge that may have gotten on the teeth!)

Body makeup

All-over body makeup, for nude or semi-nude photography is too professional a subject for the amateur to undertake. It's a specialized field and we can skip it here. But for the amateur taking full-length or shoulder shots or bathing suit glamour shots, there are things to bear in mind. Here they are:

For bare shoulders, a challenging halation effect is achieved by applying vaseline or cold cream or baby oil. Smooth it on, tone it down with tissue, highlight the area when photographing. You'll get that professional gleam.

For small-busted subjects, wearing low bust-line growns, you can create the illusion of greater fullness by highlighting the upper part of the breasts with cold cream, or (if you don't want a shine or gleam) with a very light foundation.

For full-length and leggy bathing-suit shots, expecially if the subject has a good tan, apply an over-all covering of baby oil or cold cream. Don't make it too thick; pat off excess with tissue. You'll get marvelous highlights.

Inside tricks

Every Hollywood makeup man, photographer, and actress learns and remembers a set of little tricks that are used when

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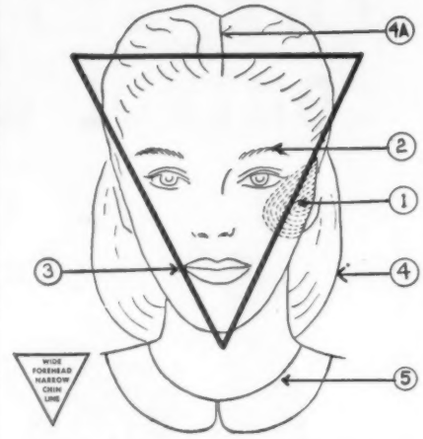

1. Place rouge for color work at highest point of cheekbone, and blend gently.
2. Keep eyebrows natural in appearance.
3. Arch mouth slightly, but do not widen the corners. Keep mouth natural shape.
4. Place fullest area of hair even with model's mouth to create face width.

4a. Dress hair on top of head, with fullness above and behind model's ears.

5. Gently rounded neckline is flattering.

the camera goes to work. Some of them are good stuff for the everyday photographer and model to remember. Here they are:

For a "come-on look" in the eyes: the subject holds out her hand at arm's-length in front of her, with forefinger raised. Focus eyes on the forefinger. Just before the shot, drop the arm but keep the eyes focused on the spot where the finger was. This is a particularly good stunt to overcome camera-fright, and you'll be surprised at what the eyes will say in the finished photograph!

For brilliant lips: Just before the shot, the subject should run the tongue-tip lightly but moistly over both upper and lower lips. You'll get the same halations Hollywood's highest priced cameramen get. Or you can use a light coating of vaseline over the lip rouge.

And now you have the practical information and the tricks of the trade that I have learned in my many years in Hollywood. Study them, and review the article thoroughly, and then find a model and go out and put into practice what I have told you, and see how deftly you can help your camera to create the illusion of beauty and glamour in your own portraiture.—

DONT's
For Camera Makeup Jobs

Don't over-makeup. The minimum of makeup wherewith you achieve the illusion of glamour is the most effective.

Don't wipe base or powder or shadow or any other part of makeup. Pat it out with finger tips.

Don't use powder over base unless there are too obvious skin blemishes or freckles.

Don't use cheek rouge for black-and-white, except correctively, and

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then only with great restraint and care.

Don't over-use eyeshadow; don't use it at all if model is deep-eyed.

Don't use eyeshadow on the inside corner, unless model is flat-nosed.

Don't use false eye-lashes.

Don't use mascara on the lower lashes if the eyes are small.

Don't ever bead the lashes.

Don't draw a continuous eyebrow pencil line; use short hair-strokes.

Don't arch the upper lip.

Don't let the tips of the lips droop; counter this with a curved up-turn.

Don't blot off excess lip-rouge.

Don't try over-all body makeup, except as indicated in "tricks."

Don't ever get angles or straight lines in any face makeup. They harden. Stick always to curves.

Don't imagine that makeup is all there is to glamour. It's only part of it. The rest is light, pose, poise, tricks.

Pictures Double Your Hunting Fun

(*Continued from page* 81)

birds to come over, or following behind their dogs in the field, alert to see their setters or pointers freeze on a bird in the nearby cover.

If you're close enough, try to catch a picture of your buddy knocking down a quail, pheasant, or duck. Even if you don't quite manage to get the falling bird in the finder, you may have an action shot that's dramatic. And please, don't have somebody throw a bird into the air and expect it to look lifelike. Sometimes a bird a fellow hunter drops doesn't even look lifelike when it's the real thing.

Patience and a good blind are two requisites for taking pictures of flying ducks close enough to make good enlargements. If you can get close enough to a duck to tell its breed, brother you're close.

Always keep your camera ready when you're on the trail, as when you're following a brother nimrod in the field. I've caught some good action stuff unexpectedly because of that habit, including one shot of a grouse, one of the extremely rare spruce kind, sitting in a pine tree off a Sierra Nevada trail. I didn't have time to focus before it flew, but I got it anyway. That made a good souvenir of my trip. Many pictures I've taken on the spur of the moment have been good illustrations for outdoor stories and many undoubtedly have helped sell the yarns.

Your hunting buddies may squawk at first when you ask them to pose for hunting pictures or when you follow them around, but in most cases they're either kidding or are insincere. Once you give them an 8x10 of themselves in some natural, unposed action in the field, they'll co-operate. One of the most cantankerous characters I ever hunted with used to gripe when I reached for my camera instead of my shotgun when I was shooting in the same blind with him. A couple of

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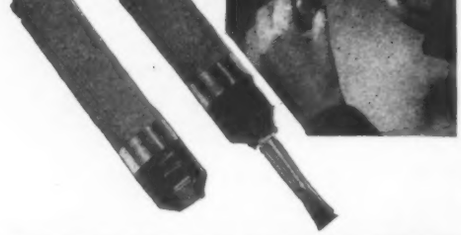

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swell shots of him and his favorite retriever, Peggy, a black Labrador, to hang in his den and he never griped again. Now he's the most co-operative guy I ever saw. Many times he's missed low-flying ducks, I'm sure, waiting for me to get my equipment ready.

Next to planning your pictures ahead, and trying to get some idea in them, the most important feature of hunting shots, especially where the fall scenery's beautiful, is the background. Care should be taken in framing your composition so the trees, mountains, cornfields, or bulrushes do not conflict with your principal object of interest. The most common error is having trees, cornstalks or what have you, growing out of a hunter's head. Another example of what not to do is to photograph a red Irish setter against a dark background on ortho film. Pheasants have a way of melting into a background of rushes or corn stalks if you're not careful. And it's a good idea to watch those black shadows underneath hunters' caps.

What's the best time of day? Of course, mid-day with its flat lighting is not so good for scenic stuff, but you can't always pick your time. Long shadows that make mountains stand out are more dramatic. Although the old rule for beginners with box cameras to stand with the sun to their backs is good for even lighting, if you've taken many outdoor pictures you already know that you can use side or even backlighting to good advantage. Be sure your lens is shaded, however. Even the most expert sometimes forget that!

A flash synchronizer stowed in your coat pocket will save many a doubtful picture in poor light. Those peanut bulbs don't take up much space either. An outdoor flash is swell for lighting up objects in shade or filling in dark shadows in sunlight. And in camp or at a duck club many, many more interesting picture possibilities will occur to you if you've got a flash outfit. Show the gang at breakfast, around the fireplace, or perhaps gathered around the table for a game of draw.

Another tip is to tie a good exposure meter on your hunting coat or fasten it to something you won't forget. If there's any one thing that causes more photo failures on a hunting trip than anything else, it's poor exposure. Underexposure is most common, because the light is fainter in the hunting season during fall and winter and hard to guess. Don't guess. Even though you take pictures every day, use that exposure meter—at least to double-check your own estimate of the light.

Some photographers make much of specialized techniques for different types of work—others tend to over-simplify the problems that may be encountered. My advice is to stick to the middle of the road, learn to know your camera well, and be ready to take advantage of any breaks that may come your way. In hunting photography, those breaks are mighty important.

So take your camera along on your next hunting trip, with plenty of film as well as shells. Don't be disappointed if those first shots don't turn out to be the masterpieces that you hoped for—you probably missed a lot of ducks before you got that first high-flying mallard.—

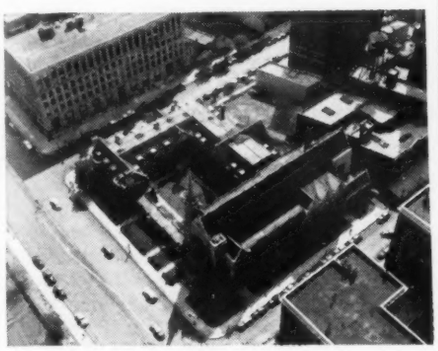
City Scenes

(*Continued from page* 55)

follow, far before you load your camera and clean your lens, is to walk your city with a fresh eye, to lift your head from the street and look about you, to study the history of your surroundings, and to imagine that you are a stranger to your own scene. In your travels about your town observe with a keen eye and decide what will make an interesting picture—either from the point of view of pictorialism or as a part of a documentary record of growth or disintegration. Visit the same scene at different times of day and see how the lighting changes the atmosphere and setting of a scene.

After you've been over the ground, then, and only then, take your camera with you. Don't be hasty, for what the years have built is not going to be moved in a day. Take your time, and if the picture doesn't have the life and depth and lighting you wish, go away and come again at another time. Above all, do full justice to your material.

You will find, as I did, that the people



A bird's-eye view will allow you to look over intervening walls, and catch a heretofore hidden view of an inner court.

who populate your city, their multi-colored clothing, their varied activities, and their human weaknesses, make some of the best subjects. Don't ask them to pose for you because they freeze and become static. Catch them off their guard and show them as they are.

Picture them at the parks, the beaches, the zoos, and museums; on their picnics, while they bowl, golf, skate, or play tennis. Photograph them in their moments of relaxation or perhaps during their work. Chicago's Maxwell Street, where one finds a market that rivals any of the catch-all corners of the world, gave me wonderful human interest material.

And while you watch the people, don't fail to take advantage of the pictorial material offered by their surroundings. Silhouette a tree against the sky, watch how winter bends a bush with an overload of snow, or take a position high in a building and catch the full flavor of a busy street.

Or then again, you might wish to wait until nightfall and attempt the sort of view that I made of the bandshell in Chicago's Grant Park during a late summer concert. The only light was provided by stand-mounted floodlights which illuminated the orchestra, and the bandshell it-

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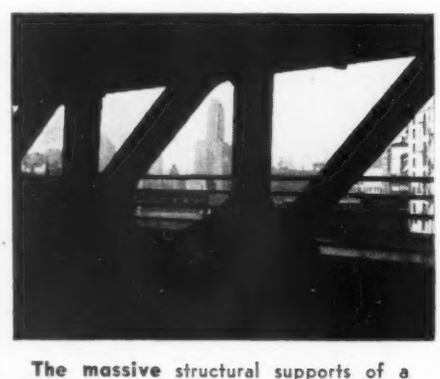
self is beautifully silhouetted against the twilighted sky. Should your home town hold band concerts, you will have similar subject matter at your disposal.

Your town will have points of historical interest—if you can't remember all of them, check with your local historical society or chamber of commerce. For example, Chicago has many—the scene of the great fire, the first houses, the ground where Fort Dearborn first stood. Many of the historical areas of Chicago are being razed and rebuilt, and the amateur photographers of that city are cooperating with the Chicago Historical Society in making an invaluable photographic record of the city as it is, so that in the future, scholars, and even the curious, can see how that city once was. Your own town's civic leaders may be interested in a project of this sort, and if they are, cooperate with them. For in this way you are not only finding a wealth of photographic material, but are doing a civic duty.

When searching for purely pictorial material, you will find that different times of day will change the entire aspect of a single scene. A harshly lighted morning corner may turn to a delicately backlighted silhouette late in the day. Have the patience and imagination to visualize what light can do to your subjects as it travels from east to west.

For example, the backlighted traffic on the corner of State and Madison Streets in Chicago is rarely as quiet or as delicately lighted as in the picture I made. Ordinarily it's a hurly-burly of sound and fury, bathed in harsh city light. But when day draws to an end, traffic slows up, and soft sunlight filters through the city's canyons and leaves long shadows.

High windows or the roofs of buildings offer a wonderful vantage spot. My picture of Chicago's State Street, looking north towards the river, is one of this type. Made shortly before noon, as you



The massive structural supports of a bridge can be outlined against the sky to give your photograph dramatic emphasis.

can see by the clock at Washington Street, the photograph shows a street which shortly will be flooded with Chicagoans out for their lunch. The perspective and point of view that the bird's-eye camera angle brings is something that you cannot duplicate from the street level. Not only will you achieve a superb aerial perspective in your pictures, but often your commanding position allows you to see architectural designs that you heretofore had not realized had existed.

Old houses hold high historic value, and should be perpetuated on film, perhaps as a community or civic project.

You may find yourself in a position to look over a building, and into an inner court which may be breathtaking in its beauty or novel in its design.

Museums and zoos offer unique material. In most cases you will probably have to obtain permission in advance and may then be permitted to go "backstage" and take pictures. The animals and historic articles you'll find will prove to have fascinating interest and fine photographic subject value. Strive, however, for a unique approach. If exhibits are in cases, try to picture them, and the people who watch them too; if they are animals, find a unique angle of view and strive for the best possible picture.

You'll soon realize that you won't have to restrict yourself to black and white either. Cities offer color—great variegated patches of it. The people themselves have their clothes of many colors, light and time have weathered the buildings in a multitude of varying colors, and every city dresses itself with gaudy splotches of advertising material. No matter where you go, you'll find that color shots will be worth your while.

The equipment you use can be any type of camera. What is important in city photography is the willingness to work at achieving the best possible pictures.

I have used both a Speed Graphic and a Rolleiflex, but many other more inexpensive cameras will work as well. It is true that the smaller cameras allow more freedom when working for pictures of people. But again, it is not the equipment but the capability with which you use it that is important. You must want to get good pictures, to let your imagination run free and see with a searching eye.

And when you find that inspiration lags, just remember that however dull and drab and everyday a subject may seem, ninety per cent of this feeling has been caused by familiarity, and that once you can forget that you have seen it time and time again, and can view it with fresh eyes, you will find that it holds promise that you have never suspected. Forget that old saw about the grass being greener in other yards and see what you can find in your own.—

[Editor's note: *This month's picture section is devoted to pictures similar to those you may find available in your own city. Study the section carefully for you may find there the hint of an idea you can put to work in your own project of making city pictures.*]

The ABC's of Enlarging

(*Continued from page* 61)

that the spotting is not permanent, it may not match the color of the print, and it can be used only on certain paper surfaces.

Nevertheless, since you may want to use pencil some time, a brief resume of the technique should be set forth here. Your hard (4H) pencil is used for working on highlights, the softer one (HB) for the shadows. Sharpen the pencils to very fine points by means of emery cloth or fine sandpaper. Then, instead of "dabbing" at the print area as you would with spotting colors, shade it with delicate strokes of the pencil. Matte and semi-matte surfaces take pencil spotting best. And in certain very dark areas pencil spotting may not be adequate, and you will then have to resort to brush spotting anyhow.

After you have filled in all the light spots on your print, continue with the dark spots. These are a real problem, and after the print has been washed and dried the only way of removing them is by etching them out, which is apt to spoil the print surface. The best idea is to remove the pinholes from the negative to prevent any such black spots on the print. This is not difficult. Place the negative on a retouching stand, or any place where it can be viewed by transmitted light. Then take some photo opaque (obtainable from your dealer) and a fine-pointed brush, and touch the negative over the pinhole. The opaque will cover the pinhole and result in a small white spot on the print, which can be spotted out as previously described. When using the opaque, be sure that you barely cover the pinholes, or the resulting white spot on the print will be difficult to cover.

But we are supposed to have reached the stage where the print is made and dried, so that the only means of removing the black spot is to etch it out. The etching knife, to begin with, must be very sharp indeed. It must *shave* the emulsion off the paper evenly when the knife is held at a 90-degree angle above the print. If you have to tilt the knife to get the shaving effect, your knife was not sharpened properly. Furthermore, when used at a tilted angle the knife is apt to dig into the emulsion.

When the print has been spotted as well as you can do the job, it is ready for presentation. You may, however, want to protect the spotting and at the same time give the print somewhat more brilliance by means of a coating. I usually employ Kodak Print Lustre for this purpose—it is a varnish which is made expressly for the job, and it enables a spotted print to withstand considerable handling without damage to the spotting. Use it as described in the directions which come with it, and you will have no difficulty. Do not attempt to use it on pencil-spotted prints, because the pencil-work will come off as the liquid is applied.

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for which you made it. You may want to hang it in your home, use it as a gift, submit it to a salon, send it out to a publication, sell it to a customer (if you do any professional work), or preserve it in an album. Whatever you do, don't hide the finished photograph away in a drawer somewhere, taking it out only occasionally to show to guests in your home.

If you want to hang the picture, be judicious in your choice of a frame. Select one which goes well both with the print and with its surroundings. Always use a narrow frame for a photograph. Somewhat similar to the conventional frame is an adjustable device called the "Braquette." Holding the picture mount securely at top and bottom, this inconspicuous gadget will accommodate various sizes, and it affords easy removal and replacement of prints.

Perhaps you'd like to set up a permanent exhibition "gallery" in your home. In that case, two strips of wooden or metal molding can be fastened to the wall, just far enough apart to hold in place mounts of a standard size. This arrangement will permit you to display in salon fashion several photographs at once and to replace them easily when you want to.

If you do not want to put the print on the wall, but prefer to place it on top of a desk, dresser, or table, get a standing frame. These are available in many types and sizes, but be sure to select one which is simple, or it may overwhelm the picture itself.

A framed print can be converted into an attractive tray very easily. Use an oblong, square, or oval frame which is somewhat wider than would be used for wall display, then attach to this frame two handles of the kind stocked by hardware stores as closet door handles or drawer pulls.

Perhaps you feel that the background in your finished print is distracting. In that case, just cut around the main subject with sharp scissors, mount the cut-out on white or black cardboard, and frame it.

There are countless other possibilities for the effective use or display of your prints. You can use them for decorating screens, lamp-shades, cupboard doors, and similar surfaces. You can back them with plywood and cut them out with a scroll-saw to produce attractive stand-up desk ornaments. And you can make them into unusual paperweights.

* * *

Now that we have finished our enlargement, from beginning to end, it won't hurt matters any to review and summarize some of the salient points discussed in this series of articles. First of all, before even entering the darkroom to make an enlargement, you must decide upon the ultimate use to which the enlargement is to be put. When you have the ingredients of a meal before you, you always know what you're planning for dinner before you start to cook. Using the same ingredients you can turn out a variety of dishes, but you know what you're preparing before you get the food over the fire.

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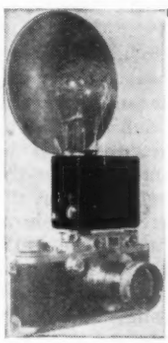

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It's the same way when you make an enlargement, with the negative and the paper as basic ingredients. You must know the purpose of your print in advance, because this will govern several important factors, as follows:

1. Size of enlargement. The human eye, like a camera lens, has an angle of view, and the ideal procedure is to tailor the size of your print to the distance from which it will most often be seen. At normal reading distance, the eye can cover comfortably an area up to about 4x6″ in size. At arm's length this area increases to about 8x10″. At a distance of 4 feet it is about 11x14″, and at 6 feet it is 16x20″. Thus a 4x6 or a 5x7 print is recommended for album use, the 8x10 size for standing frames, publication use, folders, etc., and anything larger than 8x10 for wall-hanging.

2. Choice of paper. This is somewhat a matter of personal taste, but there are a few basic principles nevertheless. For publication, glossy paper is indicated almost invariably. For other purposes you should suit the surface to the subject, with egg-shell or matte being generally preferred for portraits and landscapes. Incidentally, if you know beforehand that there will be any great amount of spotting because of imperfections in the negative, make the print on a matte-surfaced paper.

3. Toning. The toning, if any, should be governed by two factors, the subject matter itself, and the color scheme of the area which will surround the print when it is hung. Some subjects are better off not toned at all, others can be weakened by toning of the wrong color or intensity. Make the tone fit the mood of the subject and make it harmonize with the print's surroundings. If toning is contemplated, by the way, make your print on a paper which lends itself well to the toning process.

4. Mounting and framing. The mount and the frame must suit the subject, too, and the frame should harmonize well with its surroundings. A blond wooden frame, for example, would hardly be the type for a portrait of an elderly person (unless you have a row of such frames hung side by side in the "salon" manner). A peaceful landscape is not displayed at its best in a modernistic metal or plastics frame. Any artistic training or ability you may have will be extremely useful in displaying your select photographs appropriately.

And so we bring this series of articles to a close. Good technique in enlarging should be the goal of every photographer and is one of the most important attributes that can be acquired in the art of making pictures. As we have seen, a good enlargement is made up of a number of things, and real care must be exercised all along the line if the results are to be truly worthwhile. Give every print your best, and you'll find yourself saving materials while you produce increasingly better pictures.—

(This is the last of a series of articles by Mr. Foldes which have appeared consecutively in POPULAR PHOTOGRAPHY. They began in the August, 1946 issue.—ED.)

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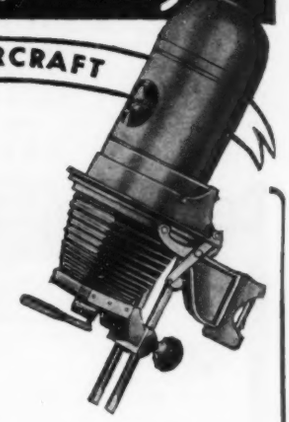

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One of the first official functions of the recently-organized *Minneapolis Council of Camera Clubs* will be the running of the 16th Annual Minneapolis Salon of Photography, which will be exhibited December 1st to 31st at the Minneapolis Institute of Fine Arts. Last day for entries is November 11, salon chairman being George Johnston, 114 S. 5th St., Minneapolis, Minn.

"Y" Club Road Show Planned

Prints submitted by Y.M.C.A. camera clubs throughout the nation soon may go on the road, if plans of the *Multnomah Camera Club* of the Portland, Ore., Y.M.C.A. go through as scheduled. The *Multnomah* group has undertaken an ambitious venture whereby it is hoped that at least 50 "Y" camera clubs will enter their best work for two-week bookings around the "Y" circuit.

Cinema Divisions Formed By Two Coast Clubs

By way of rounding out their programs so as to offer instruction and competition in all photographic fields, *Retlaw Camera Club* and *Woodland Camera Forum* have established movie divisions within their groups. Both clubs are fortunate in having expert cinematographers among their members, not to mention the wealth of scenic movie material afforded in the San Francisco Bay area where they are located.

Here's a Real Voting Machine!

Feeling the need for an especially versatile and efficient voting machine for salon judging, members of the *Bell Movie and Camera Club* (Denver, Colo.) rummaged around some of the war surplus outlets and picked up a formidable collection of small motors and other gadgets originally designed for aircraft fire control. Thanks to considerable technical ability among the group, the parts were assembled exactly right, and the completed machine now is the talk of the mountain states area.

Among its features are three glass-covered openings which indicate the individual votes of the three judges; three voting dials for the judges themselves; a control switch for the recording judge; and 25-foot cords which enable each judge to view a print from the position he prefers. When all three judges have voted, the machine coordinates the scores and shows them in blue-light figures two inches high. If you want further particulars on this gadget, drop a line to E. E. Wyland, 4025 Perry St., Denver 12, Colo.

Composition Notebook and Charts Offered by Chicago Color Club

A thirteen-page planographed notebook on the subject of the use of color in photographic composition is being offered to interested groups for one dollar per copy by *Chicago Color Camera Club*. Based on a series of eight lectures given at *Color Club* by Edward Johnson, noted Chicago artist, the notebook contains instructions, sketches, and diagrams. Those copies being offered at this time were left over after *Color Club's* own requirements had been met, and are available only while the limited supply lasts. Requests should be accompanied by one dollar for each copy desired, and should be addressed to Chicago Color Camera Club. 17 N. State St., Chicago, Ill.

We Hear . . .

THAT the *Hypo Hounds Photographic Club* has come into being as an outgrowth of the former *West Side "Y" Photo Club* which did such a good job for service people in New York during the war. With more than 50 active members, the *Hypo Hounds* meet at the West Side Y.M.C.A., 5 W. 63rd St., New York 23, N. Y., and the group is a member of the *Metropolitan Camera Club Council*. President is Neil Johansen.

Denver Council of Camera Clubs is well on the way to putting over another successful All-Colorado Salon. Prints and slides will be judged on November 15 of this year.

The associate membership idea, which has proven such a success for the *Chicago Color Club*, has been emulated by *Science Museum Photographic Club* of Buffalo, N.Y. Under the setup, out-of-towners can become associate members of the club, with full privileges whenever they get to Buffalo and eligibility to compete in all club competitions.

Free use of members' darkrooms and all necessary coaching are being offered to beginners by *The Circle of Confusion*, Whittier, Calif. This group, incidentally, comes up with some intriguing contest subjects, including such items as "through the window," and "multiple exposures and/or multiple printing." Try those out with your own gang.

With a wealth of pictorial material right under their noses, members of the *Chicago Park District Employees' Camera Club* decided to reorganize their group, which had been on the inactive side during the war years. Headquarters are at 425 E. 14th Blvd., on Chicago's lake front.

Bill Sminkey has been elected president of the *Chicago Area Camera Clubs Association*, which seems to us like an especially good choice. You see, Bill edits the "Association News," and we editors always feel that editors are the best men for practically any job! While we're on that subject, our boss, Frank Fenner, is a director of the *Association*. Looks like a great year for *CACCA*, doesn't it?

They believe in giving credit where it's due at *Amateur Movie Society of Milwaukee*. Martha Rosche, editor of "The Cinecrat," includes a note in her bulletin telling the reader which hard-working members cut the stencils, addressed the envelopes, and handled distribution. This practice should become more general—there's a lot of work involved.—

Speedlight Hits Its Stride

(*Continued from page* 82)

by many advanced photographers solely on the basis of its superior light quality. It is handling routine jobs and lifting them from the rut.

"Picture of Dog," which won Herbert B. Parsons a certificate of merit, is a good example of the sort of picture most people make when first they get their hands on a speedlight. It reminds me of the time I traveled around from newspaper to newspaper, showing photographers a new flashbulb that would satisfactorily synchronize with the 4x5 focal-plane shutter of the Speed Graphic, and the predecessor of the speedlight for sports photography. Week after week I posed for pictures press photographers made to test the new 1/1000 second synchronization—jumping off tables or ladders, over chairs or camera cases. When one enterprising press-photog tried to get me to jump through a burning hoop, I figured I'd had enough.

But it wasn't long before the press photographers were covering sports events with focal-plane synchronization. It was natural that when the speedlight came along, the second thing the press photographers did with it was cover a basketball game. That opened new fields for action photography; the action-stopping power of the speedlight provided many effective sports pictures, like "Basketball Action" by Bob Long, of the *Des Moines* (Iowa) *Register & Tribune,* which won the second general prize of $100 plus Miller Industries portable speedlight, first prize in the Sports Division.

Of course sports-coverage has its problems, because freezing action completely may remove all feeling of action; it becomes necessary for the photographer to select a dynamic moment, one which will spell action even though it is completely sharp. Improperly-handled action pictures by speedlight may have been the motivation behind Alexey Brodovitch's book "Ballet," with its blurred photos which somehow are full of the feel of action; certainly they were the motivation behind the present trend in fashion photography for time-exposures and blurred action.

On the other hand, action photography skillfully handled is an art by itself. Just the other week Frank Scherschel, one of the first press photographers to use speedlight, covered night harness racing for *Life* magazine. Not content with that, he went on to cover night yacht races!

Action photography is not only an art, but a scientific technique, too. Several years ago General Motors developed a safety-coating (something like that on flashbulbs) for bottles carrying acids, so that if the bottle broke in transit the acid would not do any damage. To prove to the Air Transport Command that the coating worked, they made a photograph of a coated bottle being smashed against a wall. At the same time they made a photograph of the setup: camera, wall, the man who had just hurled the bottle, the bottle in the act of smashing. This turned

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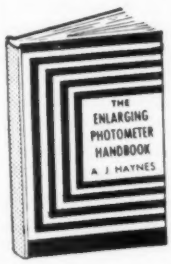

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out to be the more convincing picture of the two, and a more fascinating one at that. The timing, by the way, was interesting. The shutters (of both cameras) were left open. Back of the huge sheet of paper protecting the wall were hung two sheets of thin metal a fraction of an inch apart. The impact of the bottle made those two sheets touch, closing the circuit and firing the speedlights. The shutters were then closed.

By far the greatest commercial application of speedlight has been for baby portraiture. Professionals in many cities have opened huge photographic factories where a procession of children parades along the production line in front of their speedlight-coupled cameras, with expression-inspiring machine-age devices such as mechanical doll houses or animated Mickey Mouse movies replacing the obsolete birdie. At the same time, here and there in the same cities, photographers who are concerned with their art are using the speedlight not merely to speed up and mechanize the process, but to enable them to get into their portraits a spontaneity heretofore not easily attainable.

Perhaps it was in recognization of his ability to resist the mass-production temptation that the judges gave Michael Shuter of Brooklyn, N. Y., the top prize of $250 in cash, and the first prize in the Portrait Division, a Reliance 2-lamp speedlight unit, for his "M-m-m Good!" Certainly the picture stands on its own merits; as one judge expressed it, that picture might take first prize in *any* photography contest, open to all techniques. At first glance it could have been taken with ordinary studio lighting. It has a great deal of charm, and all the nuances of lighting, all the details of quality. Certainly it could have been taken with flashbulbs. Except, on second thought, maybe that expression would have come while the photographer's assistant was changing the flashbulbs. With speedlight you do have that advantage; you are ready to shoot again in, at most, ten seconds, just long enough to change film.

This rapid-sequence ability of the speedlight, entirely distinct from its high effective shutter speed, is something not enough photographers have put to work for picture series. David Robbins of New York, a picture-magazine photographer of considerable ability and comparable fame, submitted a sequence of 15 character studies of Joe E. Lewis, comedian, taken at 5-second intervals. One of these is reproduced here. It has terrific impact by itself. As originally published in *True* magazine the impact was multiplied many times by the continuity from picture to picture. Besides the third prize of $50 and the Kluge Electronic unit the Joe E. Lewis shot won him, Dave got another Kluge Electronic unit in the Color Division for one of a series of high-speed color photos of a cock-fight, also done for *True* magazine.

Just to show you how the speedlight lends itself to every traditional lighting problem, consider "Make Believe," by Zoltan Henczel, honor award winner. Here is a typical camera-club genre picture, such as you frequently see in salons. There is no reason why it should have

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LOS ANGELES, 13

been made with speedlight instead of studio lighting — except perhaps that speedlight can be used in the studio for almost every studio lighting assignment that comes along.

And having gotten away from pictures of breaking china to doing a better job with portraits, sports, camera journalism, and many other aspects of photography, we can get back to breaking china again, and see if we can't do something new with it. After all, there is a "new vision" made possible by the speedlight's ability to stop action. There are, we must realize, many types of action which look different at high camera speed. Some don't look as well—like the ballet leap which becomes all muscle and nerve-strain. Some become beautiful, like Michael

Make Believe, entry of Zoltan Henczel, Westport, Conn., was made with 4x5 View camera on Triple-S Pan, 1/10,000, f 11.

Shuter's "Freeze Action," a study of splattering water in motion which won him a certificate of merit for making a "test shot" into a pictorial study.

There were many other notable contributions in the contest. By far the greatest number of entries were received in the Portrait Division, many of them from long-established professional studios, many by comparative beginners. The favorite film size was 4x5, with 2¼x2¼ next in popularity. It's true that many of the entries showed little originality. But there were enough others to make the judges, including this reporter, express surprise at the exceptional quality of the entries and the wide variety of subject matter.

So, as I've already said, you can unlock that china cabinet, mother, your Wedgwood is safe. Speedlight users are no longer breaking china; they are breaking all records for their ability to apply the gaseous-discharge tube to every phase of picture making. They are breaking all records for their . . . say, come to think of it, there's an idea for a picture: a disc-jockey at a radio station throwing a particularly unpopular platter violently onto the floor. Pardon me while I go get my camera and my speedlight.—

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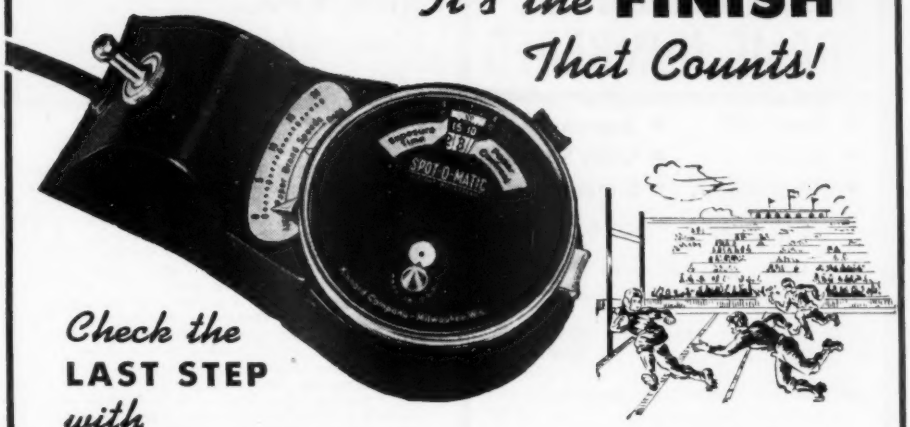

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Trade Notes and News

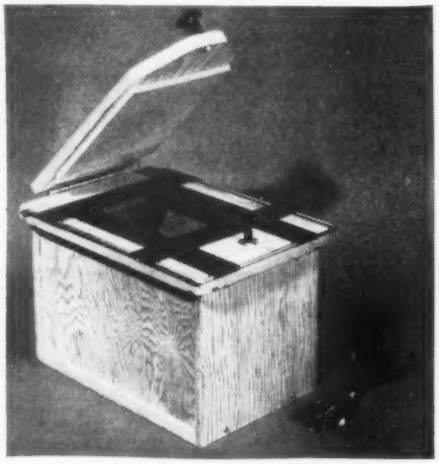
(Continued from page 84)

of 12. The new packages will conform with those of 250, 500, and 5,000 sheets which have been standard for some time. Prices have been adjusted accordingly.

A COMPLETE LINE of retouching equipment is being developed by Germain Photo Specialities, 47 West 56th St., New York 19, N.Y. Items now available are as follows: The Germain Retouching Stand, of kiln-dried hardwood with satin finish hardware, takes negatives up to 8x10 and is priced at $6.75, including a free copy of Morris Germain's *Manual on Portrait Negative Retouching*. The Germain Retouching Pencil Kit No. 2 contains a balanced retouching lead holder and graded lead. The kit, including the *Manual* above, retails at $1.25. The Germain Etching Knife Kit No. 3 contains an all-aluminum knife handle and two blades (large and small) and a copy of the manual on etching knife technique, and sells at $1.50. Kits No. 2 and No. 3 are offered together, complete, in the Combination Retouching Kit No. 1 at $2.50. Other Germain items include fine Grain Developer at $1.25 per quart bottle and Retouching Medium in sizes from the 45-cent dispenser on up.

SLIDE BINDERS for 2¼x2¼ transparencies now are offered by the Davidson Manufacturing Company, 5146 Alhambra Ave., Los Angeles 32, Calif. Their outside size is 2¾x2¾, which fits the Davidson Star D one-twenty projector. They come complete with masks and cover glasses, and employ a rubber-base adhesive which requires only pressure for sealing.

SOLD AS A KIT, the Duall Model A contact printer can be assembled with only a screwdriver. It takes negatives up to 4x5, with four adjustable masking bands to permit working in the center of the printing area with any size negative. A sponge rubber platen is employed, and the printing light goes on automatically when the platen is closed. A pilot light is provided in addition to the standard printing light. The printer kit is manufactured and distributed by the Harrison Manufacturing Co., 7221 Hocker Ave., Merriam, Kansas.



Duall printer is assembled easily at home.

SPECIAL BATTERIES for portable electric movie cameras have been added to the Bright Star line of specialized items for photographers. They are the 18-10P, 27-volt and the 10-15P, 15-volt. For further information write the Sales Department, Bright Star Battery Company, Clifton, N.J.

SPUN GLASS DIFFUSERS for the larger, shallow type flash reflectors have been made available by Glo-Brite Products, Inc., 6415 N. California Ave., Chicago 45, Ill. The new models come in 6-inch and 7-inch sizes and will fit synchronizers such as the Graflex, Mendelsohn, Kalart, Heiland, King Sol, and Abbey. The price of each of the two new sizes will be $3.95, including two extra spun glass refill disks.

A PRINT WASHER which will handle 60 8x10 prints at a time is the new Richard Print Washer announced by Richard Manu-

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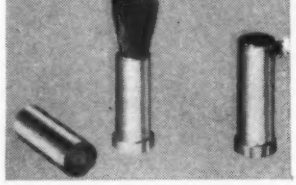

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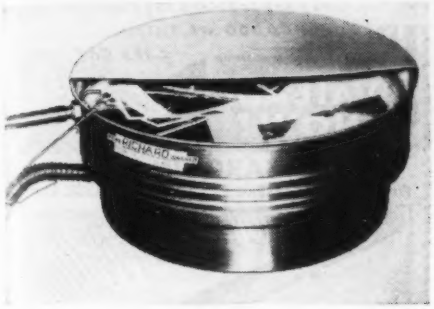


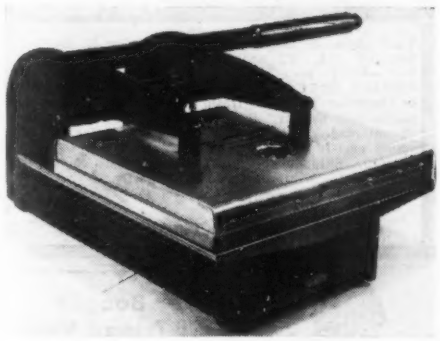
Spun aluminum washer takes 60 8x10 prints.

facturing Co., 1502 East Colorado Blvd., Glendale, Calif. It is made of spun aluminum, with smooth edges fluted to keep prints from adhering to the sides. Prints are kept in constant rotation by the stream of water, and a depressed sump drains hypo-laden water from the bottom.

WIDE-ANGLE LENSES in focal lengths of from 80 mm to 250 mm are offered in a new line of Wide Field Ektars announced by Eastman Kodak Company. When used wide open, they cover a field of 75°, and when stopped down to *f* 11 or smaller the field of view can be expanded to a maximum of 85°. They are highly color corrected, and all surfaces are treated with Kodak's new hard-surface coating. The lenses feature a flat field at low magnifications and, as a result, can be employed for all types of commercial work from general photography to copying. The Wide Field Ektars will be offered in Kodak Supermatic Flash shutters and Ilex Synchro shutters.

A NEW GADGET BAG designed to take still and movie cameras up to the size of the 2¼x3¼ Speed Graphic has been announced by Service Manufacturing Co., Inc., Camera Case Division, 120 East 16th St., New York 3, N.Y. There is a large, zipper-closed main compartment for the camera, with removable sections for larger accessories, and a smaller side pocket for lightweight accessories like filters and meters. This model, designated Style No. 5800, is priced at $19.95. Larger models to take the 4x5 Speed Graphic and smaller ones for miniature cameras are scheduled for production soon.

DRY MOUNTING is facilitated with the new electric press now being produced by Dayton Rogers Manufacturing Co., Minneapolis 7, Minn. Upper and lower platens are 12x15, providing ample surface for 11x14 prints. The heating units are thermostatically controlled, and a thermometer



Dry mounting press has 12x15 platens.

registering from 100 to 300° F is set in the top of the upper platen. The lower platen is suspended on compensating springs, making it possible to mount on material up to ¼ inch thick. The price is $90.00.

HOT REFLECTORS can be adjusted easily and safely with the aid of the Victor Adjustment Arm No. 505, now being made by James H. Smith & Sons Corp., Griffity, Inc. It can be attached easily to the collar assembly of a Victor Clamp-on or Stand Unit, and has a black enameled wooden handle. The price is 50 cents.

METAL RINGS now are used to bind Tikern's line of Lumenate Filters, designed to fit all lens shades and filter holders which accommodate Series V, VI, and VII filters. Additional sizes available are 19 mm, 21.5 mm, and 25 mm, with edges finished in black lacquer for protection against chipping, internal flare, and moisture. In addi-

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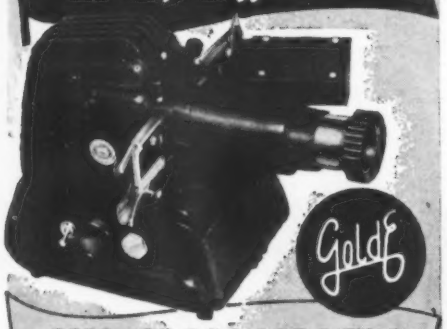

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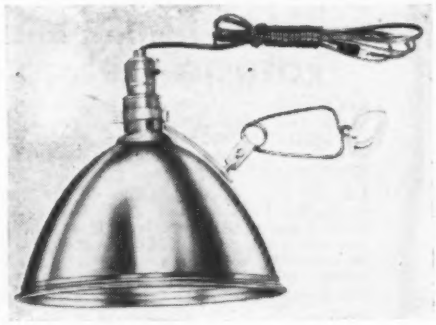
tion to filters for black-and-white films, Tikern offers filters for Ansco-Color, Kodachrome, and Ektachrome. Additional information is available from the manufacturer at 405 44th St., Brooklyn 20, N. Y.

A NEW REFLECTOR featuring a "center-balanced" clamp has been announced by Compco Corporation, 2251 W. St. Paul Ave., Chicago 47, Ill. A curved arm extends from



"Center-balanced" clamp on Compco reflector.

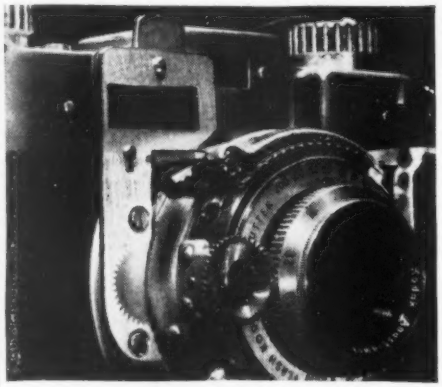
the neck of the reflector to its center of balance, where it is attached to the rubber-covered spring clamp. It is made in two sizes, 11½ and 6-inch diameters, both complete with 9-foot cord and plug.

A DIAPHRAGM CONTROL lever now is being furnished free with all Chess-United 215GS Sunshade Filter Holders for the Argus camera. This control enables the user to change the aperture setting of the Argus while the lens shade is on the camera. It is mounted in place merely by slipping it over the two pins of the diaphragm ring of the camera lens and then screwing the lens shade into place. The price of the new 215GS Sunshade Filter Holder, with this diaphragm control included, is $2.95. Additional information can be obtained from Chess-United Co., Inc., 95 Madison Ave., New York 16, N.Y.

A RETOUCHING TOOL that never needs sharpening is the Di Carlo Crystal Etcher, designed for use on negatives or prints. Its sharp blade produces gradations of density, and the edges of each stroke are shaded for easy blending. It is available from Di Carlo Crystal Etcher Co., Park Ridge, N.J., at $1.85 including one extra tip. Additional tips are 75 cents each.

BACK ON THE MARKET after an absence of several years are two Detecto scales especially designed for photographic use. They are the Harvard Trip Scales and the Even-Balance Scale, Model No. 704. The Harvard Trip Scales are equipped with two 5⅞-inch round opalite plates, and upright indicator to show correct balance. The beam registers every tenth gram. The Even-Balance Scale is equipped with a special 6-inch commodity pan.

A BODY RELEASE of interest to users of Kodak 35 cameras with rangefinders is the new Relaxo, sold only by Laker Hairspring



Body release mounted on Kodak 35.

Service, 93 Nasseau St., New York 7, N.Y. It can be installed easily with no tools but a screwdriver, and is priced at $3.00.

DESIGNED FOR PORTRAITURE, the new Parke Eye-Saver provides a means of burning lights at low intensity during focusing and composing the picture, and then flash-

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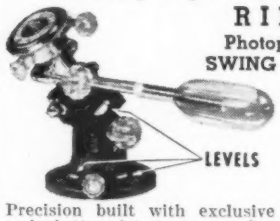

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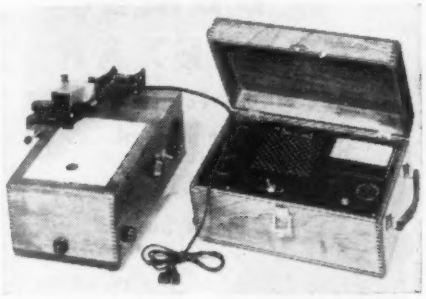
ing them bright at the instant of exposure in synchronization with the camera shutter. The device can be suspended from the camera, and controls any number of lights. It sells at $35.00. Additional information can be obtained by writing Parke Photo Products, P.O. Box 36, Coconut Grove Station, Miami, Fla.

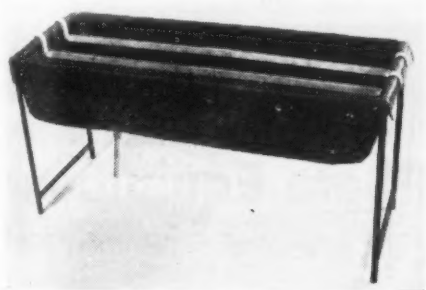
A TRANSMISSION DENSITOMETER, the Royal Model B, has been announced by George Murphy, Inc., 57 East 9th St., New York 3, N.Y. It will accommodate negatives up to 22x28, reading densities from 0.000 to 3.000 and higher over a wide spread



Royal densitometer takes negatives up to 22x28.

on the indicator dial. An aperture of 1 mm is provided for reading small areas. Designed for use on 110-volt, 60-cycle current, the densitometer is priced at $290.00. The Royal Reflection Density Attachment, for use with the densitometer for reading monotone reflection densities or color reflection densities through filters, costs $145.00.

A PORTABLE SINK, made of rubberized canvas suspended on a metal rack, is available from General Commodities Corp., 1249

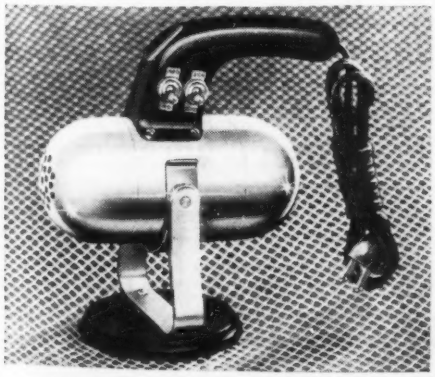


Rubberized canvas sink has adjustable drain.

California St., Denver 4, Colo. It measures about 35 inches long, 14 inches wide, and 12 inches deep. An adjustable drain maintains the water level at any height. The price is $2.45, postpaid.

A PICTURE ALBUM for baby snapshots with "Picture Memories of Baby" stamped on the cover has been announced by Eastman Kodak Company. It contains 18 leaves, each 7x9, with an attractive plastic binding. Available in blue or pink, the album is priced at $2.25.

AN ELECTRIC DRYER with a number of photographic applications is announced by Racine Universal Motor Co., Racine, Wis. Known as the Race-65, the new unit measures 6½ inches long, 7½ inches high, and 3 inches in diameter. It is equipped with two switches, one to turn the motor on and



Dryer has switches for fan and heater.

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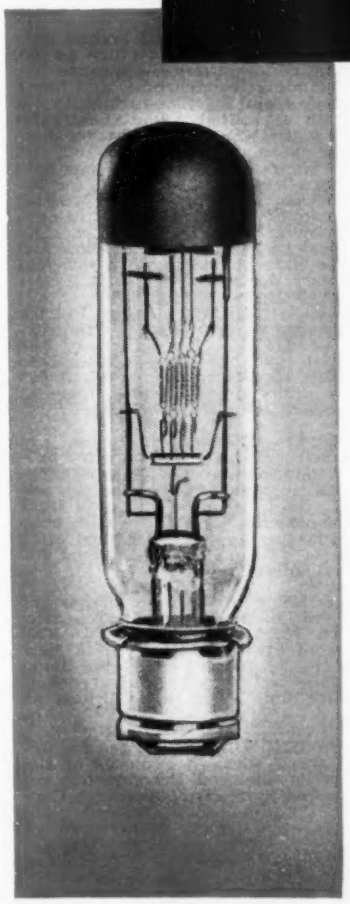

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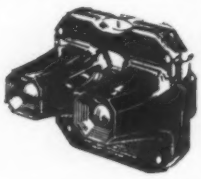

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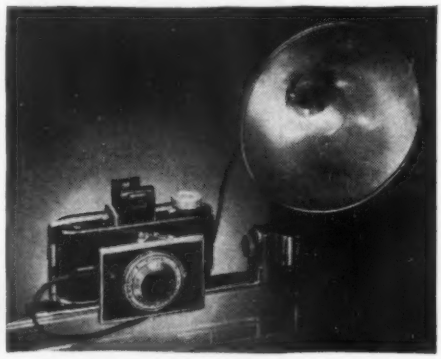
off and the other to control the heating element to make the fan blow hot or cold. Additional information is available from the manufacturer at 1637 Gould St., Racine, Wis.

A FLASH MODEL of the Kodak Bantam *f* 4.5 has just been announced by Eastman Kodak Company. It features built-in synchronization for shutter speeds up to and including 1/100 second with Class "F"



Flash Bantam *f* 4.5 with Flasholder attached.

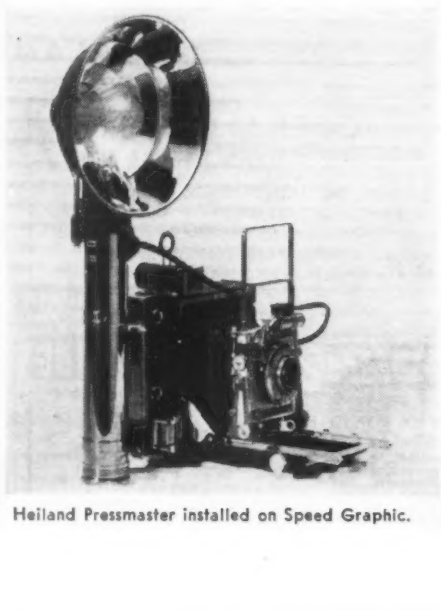
lamps (such as FM) and 1/25 second only with Class "M" midget lamps (such as No. 5). The new camera uses 8-exposure No. 828 films, including Kodachrome, and has a focusing range from 2½ feet to infinity. It is fitted with a coated *f* 4.5 Anastigmat Special lens and a Kodak setting-type shutter with four speeds—1/25, 1/50, 1/100, and 1/200, plus "time" and "bulb." A new field case of suntan leather is available for the Flash Bantam *f* 4.5, and the Kodak Flasholder can be attached to the camera without removing it from the case. Deliveries to dealers have started, although it may be some time before there is sufficient stock to satisfy demand.

AN IMPROVED MODEL of the Petrick Projector Stand now is available at the regular price of $19.95. The length of the chrome plated tube has been increased to permit height adjustment from 34 to 59 inches. The table top, 12x20, is made of plywood finished in black sprayed felt.

A NEW SERIES of Baltar lenses, the first to be developed by Bausch & Lomb for professional 16 mm motion picture photography, is being introduced. The lenses are made in 15, 17.5, 20, and 25 mm focal lengths. The new lenses utilize some new, high-index glasses, and are designed with an aperture of *f* 2.3. They are coated for increased transmission.

KNIFE BLADES in several new shapes are available from Mark Specialty Company, 360 Main St. E., Rochester 4, N.Y. The blades are sold at 25 cents each. A new knife, Style No. 24, has a retractable blade so that it can be carried in the pocket. Complete with one blade, it is priced at $1.00.

A NEW SYNCHRONIZER designed for accurate flash work with all cameras of the press type is the Heiland Pressmaster, recently announced by Heiland Research Cor-



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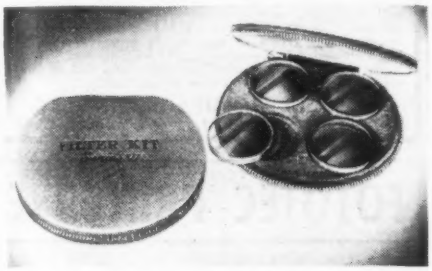
poration, 130 East Fifth Ave., Denver 9, Colo. Its features include a new manual fingertip release, permanent mounting, positive connector arm, screw-lock battery case clamp, and a redesigned Lumenar reflector for maximum light.

Several new accessories also have been placed on the market by Heiland. They are new heavy duty mounts, for attachment of the battery case direct to the camera or over the rangefinder, a battery case clamp with knurled knob for instant removal, and a new universal reflex bracket for mounting Heiland flash equipment on all reflex cameras. A new synchronizer also has been brought out, and is designed for use with the Argoflex, Ciroflex (Alphax shutter), and most cameras equipped with self-cocking shutters.

A FILTER KIT designed as a carrying case for four filters, Series V or Series VI, rimless or ring-mounted, has been announced by Warner Products. Known as the Warner Filter Kit, it provides a plush-lined compartment for each filter and all-



Deluxe kit has compartments for four filters.

around zipper closing. Foreign distribution is through Eastman Kodak, Export Sales Department, while national representation is by Miller Outcalt of Hollywood, International Marketing Corp. of New York, Studiophot of Cleveland, L. R. Biber of New York, and Elko Photo Products of Kansas City.

A NEW TRIPPER for synchronized flash with Argoflex and Ciroflex cameras is being introduced by King "Sol" Research Corporation, 521 Fifth Ave., New York, N. Y. It operates independently of the cable release, using a micro-switch which trips the

New flash tripper for self-cocking shutters.

shutter automatically when the body release of the camera is pressed. This device is fastened into place by tightening a single knob. The price of the new synchronizer, complete with reflector and bracket, is $27.75.

AN IMPROVED MODEL of the Faultless Tripod is now being manufactured by Bernard Products Co. of Chicago. Chief new feature is a leg bushing adjustment which enables the user to tighten the screws at the top of each leg to take up any slack which might cause camera movement. The screws can be turned with a coin.

NEWS BRIEFS: Designed as an aid for salesmen, a new portable transparency viewer is announced by Vuette, Inc., 366 Madison Ave., New York, N.Y. It takes an 8x10 transparency.

Victor Animatograph Corporation of Davenport, Iowa, soon will start construction of a new $1,500,000 factory and office building. The concern was established in 1910 by Alexander F. Victor, a pioneer in the 16 mm field, who continues with the firm as director of new product research and engineering.

A bulletin showing the relationship between projection lens, screen size, and screen distance, is available from Simpson Optical Mfg. Co., 3200 West Carroll Ave., Chicago, Ill. Simpson manufactures a com-

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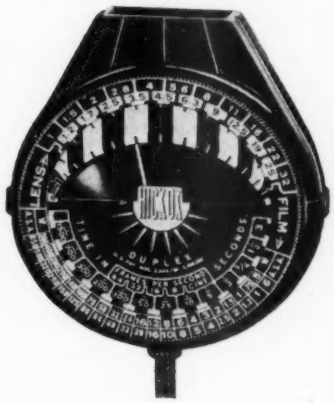

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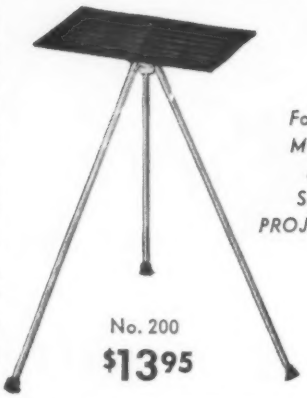

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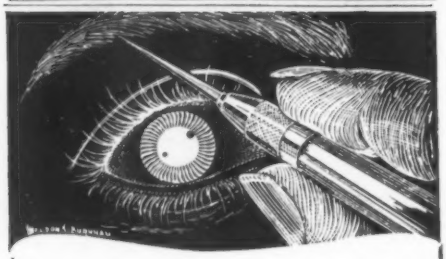

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plete line of 8 and 16 mm projection lenses.

Application for approval of a 10-million-dollar common stock issue has been made by Thomascolor Corp., formed for the manufacture of equipment for making color pictures on black-and-white film. The process, invented by Richard Thomas of Los Angeles, was described in detail in the October, 1945 issue of POPULAR PHOTOGRAPHY.

The first Ampro projectors to be manufactured in Great Britain have come off the assembly line, according to a recent announcement by Ampro Corp. of Chicago. They were manufactured by Kelvin, Bottomley & Baird, Ltd., of Basingstroke, for sale through Simplex-Ampro Ltd. of London.

The price of the Skan Exposure Meter has been reduced from $14.95 to $12.95 including case and federal excise tax, G-M Laboratories, Inc., of Chicago has announced.

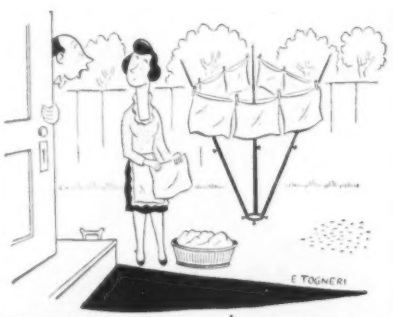
A change in sales policy has been announced by Holson Binders, 762 Wythe Ave., Brooklyn 11, N.Y., to provide for all sales direct to accredited photo dealers.

Brownie Manufacturing Company, 195 William St., New York 7, N.Y., has announced that the price of the metric model of the Measure-Rite Range Finder has been reduced from $9.75 to $8.95, which is the same price as that of the model calibrated in feet.

A Bantam model of the Tru-Copy-Phote duplicating machine has been announced at a price of $27.50 f.o.b. Chatham, N.J., by General Photo Products Company, 15 Summit Ave., Chatham, N.J.

PERSONALS: After 40 years in the photographic field, 22 of them with Kodak, HAROLD M. BENNETT has retired as head of the Cine-Kodak sales department. . . . Photoart Visual Service of Milwaukee has incorporated with ROA KRAFT BIRCH as president and treasurer, F. L. BRETHAUER as vice-president, and J. W. SCHACH as secretary. . . . JOSEPH H. SNYDER, technical editor of the Focal Press, is en route to England to co-ordinate the company's editorial activities here and in England and on the Continent and to obtain first-hand technical information. He was with Ansco until earlier this year. . . . WESLEY GIBBS, photographic writer, lecturer, and pictorialist, has joined the staff of Kin-O-Lux, Inc., as director of research and development. . . . GEORGE SCHECHTMAN has left Chicago School of Photography to join the staff of Ampro. . . . ALBERT GREENFIELD, one-time advertising manager of the Raygram Corporation of New York, has been appointed advertising and public relations head of the Wm. R. Whittaker Co., manufacturers of the Micro 16. . . . RENE PEPIN has been named vice-president in charge of sales and advertising by Radon Electronics Co., Milford, Ohio.

Appointment of DR. CYRIL J. STAUD as director of Kodak Research Laboratories has been announced by DR. C. E. K. MEES, founder and director of the laboratories since 1912, who will continue to serve as vice-president in charge of research. Dr. Staud has been acting director since 1943. Other appointments include: DR. JOHN A. LEERMAKERS, assistant director and head of the photographic theory department; DR. WALTER CLARK, formerly technical assistant to the director, to head the black-and-white photography department; DR. W. O. KENYON, formerly assistant superintendent of the organic research department, to head the high polymer department; DR. H. C. YUTZY, formerly assistant superintendent of emulsion research, to head the emulsion research department; and SAMUEL W. DAVIDSON, formerly administrative assistant to the director, as business manager of the laboratories.



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CONTESTS and MARKETS

CONTESTS

OUTDOORS magazine is offering $50, $30, and $20 every month for the best three pictures submitted of fishing, hunting, camping, boating, or sporting dog subjects. In addition, *Outdoors* will pay $5 for all non-prize winners that the magazine publishes. Prints should be black and white, glossy, and should not measure less than five inches by the smallest dimension. Technical data must be included. Address entries to Camera Trophy Contest, *Outdoors* magazine, 136 Federal St., Boston 10, Mass.

THE AMERICAN HUMANE ASSOCIATION is awarding $300 in cash prizes in its fourth motion picture contest for amateurs. Films submitted for the contest, which closes March 31, 1948, must be on original 16 mm stock. Entries should create a friendly, kindly, and constructive interest in animals. For further information, write the American Humane Association, 135 Washington Ave., Albany 6, N.Y.

THE MON BLANC CHEMICAL CO., Fort Wayne, Ind., and Spearman, Texas, makers of Von-L photo chemicals, announces the first Von-L photo contest. Cash awards totaling $1100, as well as merchandise prizes, are being offered in the contest, which closes midnight Oct. 14, 1947. Judges of the competition are Harry K. Shigeta, Rus Arnold, Anne Pilger Dewey, and Dr. R. H. Von Leidtke. Further information and entry forms are available at your local dealer.

THE OKLAHOMA CAMERA CLUB is awarding $100 in cash awards for the best three pictures made during the 1947 PSA convention and exhibition in Oklahoma City from Oct. 8 to 11, 1947. Only PSA members attending the convention are eligible to enter the contest, and the last day for receiving entries is Dec. 1, 1947.

THE WM. R. WHITTAKER CO., LTD., 915 N. Citrus Ave., Los Angeles 38, Calif., is giving away 10 merchandise prizes valued at more than $500, to the monthly winners of their world-wide photographic contest for Service personnel.

JACKSON & PERKINS CO., rose growers, is conducting a garden photographic contest for the best pictures showing roses or perennials being used in any way. Grand prize is $500. Eight other awards are $100 each, and there are 28 additional prizes of rose plants. The competition closes Oct. 15, 1947. For further information, write the Photographic Contest Editor, Jackson & Perkins Co., Newark, New York.

SEAMEN'S CHURCH INSTITUTE, 25 South St., New York 4, N. Y., is offering $25, $15, and $10 for the best three photographs of shipboard scenes submitted by active merchant seamen only. Glossy 8x10 black-and-white prints are preferred for the contest, which closes Dec. 1, 1947.

ALLSPORTS magazine is conducting a $1500 contest for the best sports pictures of 1947. First prize is $500, and the remaining ten honorary awards will bring $100 each. Open to all photographers, the contest closes Dec. 1, 1947. All pictures submitted must be 8x10 glossy. For further details, write Best Sports Picture Contest, *Allsports*, 431 Howard St., Detroit 31, Mich.

PAN-AMERICAN COFFEE BUREAU invites all professional photographers to enter the Coffee News Pix Contests for published pictures in which coffee plays a newsworthy part. Any news picture showing coffee, which has been published in a newspaper, magazine, house organ, etc., is eligible. The competitions close on June 30 and December 31. Glossy print of photograph must be submitted together with clipping as evidence of publication, and there is no limit on the number of entries from any photographer. Announcement of winners will be made semi-annually after the close of each contest, and a grand yearly prize, as well as the half-yearly prizes, will be

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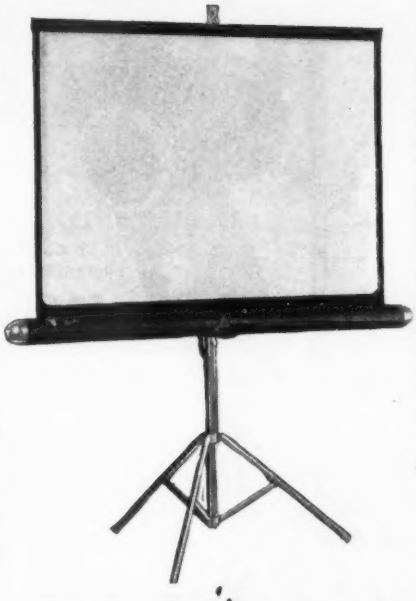

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awarded. For complete information address Coffee News Pix Contest, Suite 1448, 60 East 42nd St., New York 17, N. Y.

MECHANIX ILLUSTRATED magazine announces its National Crafts and Hobby Contest offering $2100 in cash prizes and 18 trophies in the following classifications: photography, model airplanes, model boats, model railroads, plastics, and home workshop. Photographs of each project should be sharp and clear, glossy, unmounted, single or double weight, and not larger than 8x10. For more information, write to the magazine's editorial offices, 67 W. 44th St., New York 18, N. Y. The contest closes Oct. 15.

THE ARIZONA STATE FAIR EXHIBIT, sponsored by the Phoenix Camera Club and the Phoenix Fine Arts Association, is awarding $225 in prizes for black-and-white and color prints and slides. Closing date is Nov. 1. For further information write Blanche H. Adams, Adams Hotel, Phoenix, Ariz.

THE ALBERTA GOVERNMENT TRAVEL BUREAU is offering medals and cash awards totaling $1000 for pictures of vacation activities taken during 1947 in Alberta. The medals will go to the winners of the first, second, and third prizes of $300, $200, and $100, respectively. Other prizes range from $75 to $10. The bureau reserves the right to purchase for $2 negatives and prints which do not win prizes. Photographs submitted must be accompanied by a descriptive paragraph. The contest closes Dec. 31, 1947. For further information, write the bureau at the Legislative Building, Edmonton, Alberta, Canada.

MARKETS

SHAMAN STUDIOS, 349 W. 48th St., New York 19, N. Y., is in the market for 4x5 transparencies of attractive girls, children, animals, etc. Also needed are 8x10 black-and-white photographs, either single shot or in series, on human interest, personalities, spot news, and sports. Include return postage and release with material. Copyrighted pictures are not wanted.

BUSINESS GIRL magazine, Dallas 2, Texas, can use 8x10 glossy black-and-white cover prints of action shots with a business background. The publication also uses 8x10 glossies of successful business women in action. These pictures must be accompanied by a 50-word story of the subject's accomplishments. All photographs submitted should have a commercial release. Payment is made only on publication, and include return postage.

EMIL ZUBRYN, representing International News Alliance, 47 W. 56th St., New York 19, N. Y., is interested in overseas rights to top-quality photo stories having strong international interest or showing aspects of contemporary life in America. INA also needs spot news photographs having international interest, glamour shots, and Kodachromes either single or in series. Material is handled on a 50-50 basis.

SAFETY magazine, issued by the Greater New York Safety Council, 60 E. 42nd St., New York 17, N. Y., will pay for pictures concerning accident prevention, strange accidents, and safety promotion. Information should accompany photographs. Prints should be 8x10 glossy and include return postage.

FINANCIAL DISPLAYS is in the market for 8x10 glossy prints having human interest appeal slanted towards banking. Holiday subjects are also wanted. Exclusive rights are not desired, and all material will be returned if postage is included. Payment is $5 and up, and model releases are required. Send photographs to Norman Meyer, Financial Displays, 443 N. Clark St., Chicago 10, Ill.

INDEPENDENT MERCHANT, INC., 5853 Easton Ave., St. Louis 12, Mo., needs 8x10 glossy photographs of unusual window and counter displays in independent 5c to $1 variety stores. Payment of $3 and up will be made for each picture on acceptance.

PAYNE PICTURE PRODUCTIONS can use 16 mm color films on all subjects, especially sports, marine, and natural history. Films should be photographed at sound speed and should run from 20 to 25 minutes. They also desire 35 mm transparencies. For further information, write C. E. Payne, Miramar Bldg., San Pedro, Calif.

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GLOBAL FEATURES SERVICE, 47 West 56th St., New York 19, N. Y., desires series and feature photographs of activity in the U. S. This material will be distributed overseas. They can also use fashion and glamour Kodachromes, black-and-white glamour shots, etc. Payment for accepted material is on a 50% basis on publication. Include postage and return envelopes for unsuitable photographs.

VINCENT & JOHNSON, P.O. Box 451, Neosho, Mo., will market black-and-white photographs—human interest, winter scenes, farm, industry, people, spot news—at a 50% commission basis. Pictures will be used for covers, advertising, and payment is made after the prints are sold. They also desire Kodachromes 3¼x4¼ or larger and will pay 60% to the contributor. Subject matter should be suitable for calendars, advertising, magazines, etc.

RAINBOW COLOR PRINTS of 4705 North Capitol Street, Washington 11, D. C., announces that it is interested in purchasing Kodacolor negatives suitable for use in advertising Rainbow Color Prints. Color prints should be submitted for approval and negotiations for purchase will be made if prints are suitable. They will be returned postpaid.

SPORTFOLIO, new illustrated all-sports digest, is in the market for both Kodachrome and black-and-white action photographs of adventure, outdoors, and sports subjects. Address all prints, on approval, to Sportfolio, 1138 18th St., N.W., Washington 6, D.C. Enclose sufficient first class postage for returns.

THE SHOSTAL PRESS AGENCY will act as agent for Kodachrome transparencies, 4x5 or larger, remunerating 60% of the selling price. Subjects preferred are human interests, pretty girls, children, geographical and city views, industry and science, farm subjects including buildings, activities, and animals. Submit transparencies to Robert Shostal, The Shostal Press Agency, 545 5th Ave., Dept. PT, New York 17, N. Y.

ROSIN THE BOW, a magazine of square and folk dancing, will pay from $2 to $5 for photographs of individuals or groups performing folk or square dances. Negatives are required if print is smaller than 5x7, and the captions should be fully informative. Exclusive rights are not desired, and all material will be returned if postage is included. Send photographs to Rod LaFarge, 115 Cliff St., Haledon, Paterson 2, N. J.

KEYSTONE PICTURES, INC., 219 East 44th St., New York, N. Y., is in the market for news and feature photographs, both single shots and picture stories, for syndication in the U. S. and abroad. Human interest, personality, and international interest photographs—black and white and Kodachrome—are wanted and will be bought outright or handled on a royalty basis. Material should be well captioned, and either negatives or 8x10 prints may be submitted.

INTERNATIONAL HARVESTER COMPANY seeks action pictures of operational scenes in which their products are shown at work in the United States and Canada. Before submitting any prints, write to the Consumer Relations Department, International Harvester Co., 180 N. Michigan Ave., Chicago 1, Ill., for form number A-65-KK.

THE SNAP PHOTO SERVICE, 3921 North 14th Street, Milwaukee 6, Wisconsin, a picture agency, is in the market for both Kodachrome and black-and-white pictures of interest. Monochrome should be 8x10 in size and glossy finish. Complete information about the subjects required, handling, and payments can be obtained.

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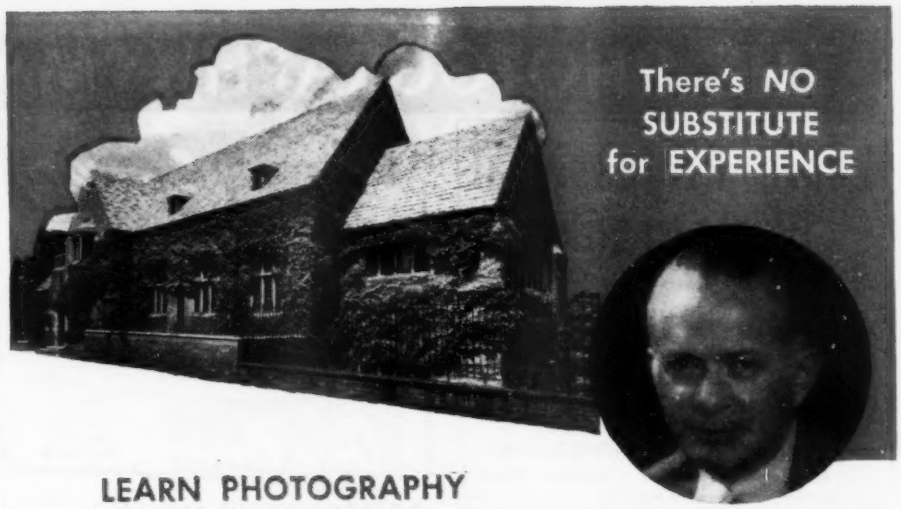

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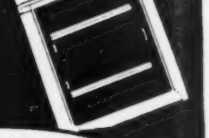

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NOV. 1947

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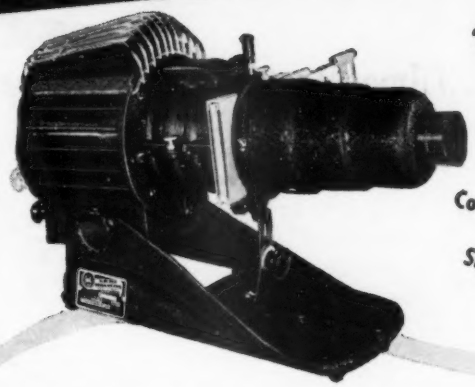

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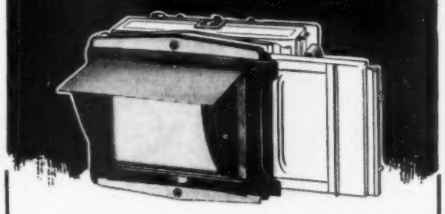

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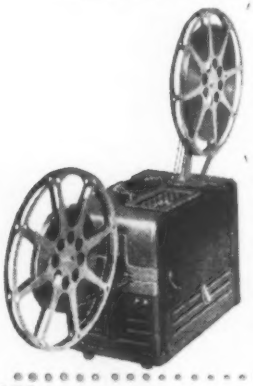

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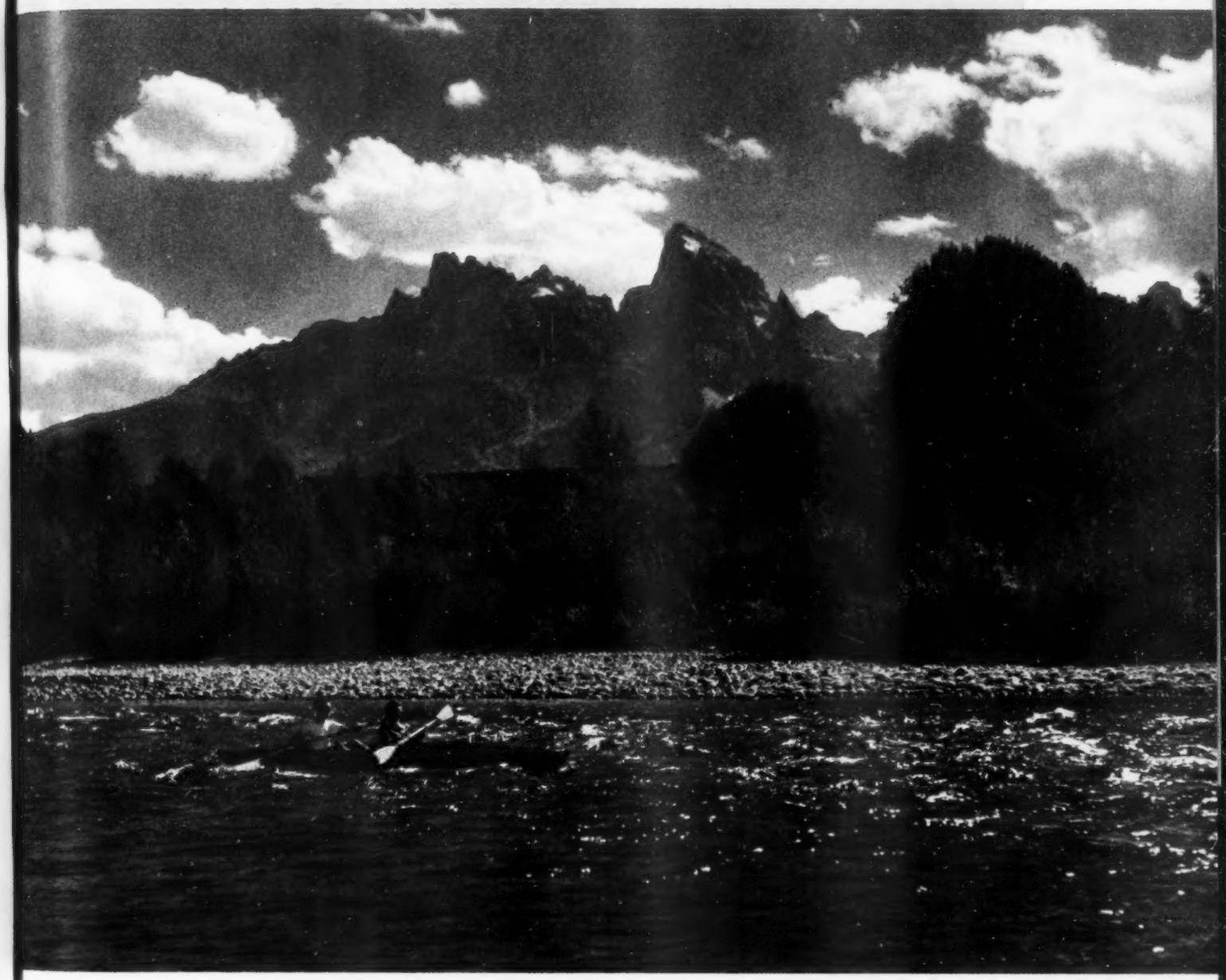

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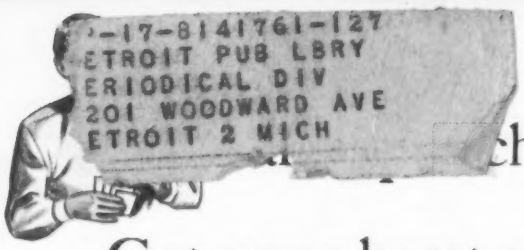

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